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### LITERATURE.

*Life's Handicap*: Being Stories of Mine Own People. By Rudyard Kipling. (Macmillans.)

MR. KIPLING has gathered into a volume twenty-seven stories: the best of them have been already recognised by readers of the magazines as Mr. Kipling's finest work. The book is so characteristic, for good and bad, of its author, that it may be interesting to attempt a classification of these twenty-seven stories. Eight of them, with certain limitations, are excellent: "The Incarnation of Krishna Mulvaney," "The Courting of Dinah Shadd," "On Greenhow Hill," "The Man who Was," "Without Benefit of Clergy," "Through the Fire," "The Finances of the Gods," and "Little Tobrah." To these may be added the Preface. They deal with the famous triumvirate of privates, with the British army, and with the comedy and tragedy of native life and character. Two stories, "At the End of the Passage" and "The Mark of the Beast," are concerned with the grim and terrible possibilities and impossibilities of sickness, weariness, fear, superstition, climate, work, and, to put it plainly, the devil, as shown by the experiences of Englishmen in India. Three more, "The Return of Imray," "Bubbling Well Road," and "Bertran and Bimi," are powerful stories of the horrible, without any mixture of mystery and impossibility. Three, "The Mutiny of the Mavericks," "The Head of the District," and "Namgay Doola," have, more or less directly, a political moral wrapped up in them. Five more, "The Amir's Homily," "Jews in Shushan," "The Limitations of Pambe Serang," "The City of Dreadful Night," and "The Dream of Duncan Parreness," are mediocre examples of Mr. Kipling's various manners; and of these, the fourth is the most striking. The remaining six, in my sincere and humble opinion, do not deserve publication: "The Lang Men o' Larut," "Reingelder and the German Flag," "The Wandering Jew," "Moti Guj," "Georgie Porgie," and "Naboth." The volume ends with some of Mr. Kipling's best verses.

This is, of course, merely a classification made according to the mind of one particular reader, with his own tastes and prejudices. Among the stories which I think the worst, is one which many readers have ranked among the best. But, upon the whole, I think that most readers would accept the classification in its spirit and intention.

The one great fault in Mr. Kipling's

work is, not its "brutality," nor its fondness for strong effects, but a certain taint of bad manners, from the literary point of view. He insists upon spicing his stories with an ill-flavoured kind of gossip, wholly irrelevant, and very offensive. For example: "The Man who Was," an admirable story, full of that indefinable spirit, military patriotism and regimental pride, is spoilt by this pointless passage:

"And indeed they were a regiment to be admired. When Lady Durgan, widow of the late Sir John Durgan, arrived in their station, and after a short time had been proposed to by every single man at mess, she put the public sentiment very neatly when she explained that they were all so nice that unless she could marry them all, including the colonel and some majors already married, she was not going to content herself with one hussar. Wherefore she wedded a little man in a Rifle Regiment, being by nature contradictrious; and the White Hussars were going to wear crape on their arms, but compromised by attending the wedding in full force, and lining the aisle with unutterable reproach. She had jilted them all—from Basset-Holmer, the senior captain, to little Mildred, the junior subaltern, who could have given her four thousand a year and a title."

I hate to mutilate a book; but I hope to read this story often: and, rather than meet the offence and the annoyance of that silly stuff, in a story otherwise splendid, I have obliterated the passage. Too often, in reading Mr. Kipling, we are forced to say, "That would make a good special report," or "That's a telling bit of war correspondence"; yet special reports and war correspondence are good things of their kind. But the passage just quoted shows merely the contemptible smartness of a society journal; and of a very inferior specimen. I do not say that the thing did not, could not, or should not, happen: I do say that Mr. Kipling, as an artist, one careful to preserve the tone and the proportion of his work, commits a grave offence against his art by such a fall from the fine to the trivial, without just cause. And from the frequency of his offence, in every book that he has written, it would seem that he does not feel the common sentiments of natural good breeding and of artistic reticence. Two expressions in a stirring passage of the same story jar upon us in the same way:

"The talk rose higher and higher, and the regimental band played between the courses, as is the immemorial custom, till all tongues ceased for a moment with the removal of the dinner-slips, and the first toast of obligation, when an officer rising said, "Mr. Vice, the Queen," and little Mildred from the bottom of the table answered, "The Queen, God bless her," and the big spurs clanked as the big men heaved themselves up and drank the Queen, upon whose pay they were falsely supposed to settle their mess bills. That sacrament of the mess never grows old, and never ceases to bring a lump into the throat of the listener wherever he be by sea or by land."

What is the point here of dragging in the familiar fact that the Queen's pay is insufficient for a modern officer under modern circumstances? It sounds like the petty, ill-conditioned criticism of some cockney money-lender: it is a crying false note, coming just in that place. Again, "toast of obligation" and "sacrament of the mess"

are phrases in which it is difficult not to see a flippant reference to two ecclesiastical and sacred terms. These things are fatal to the perfection of a story; and Mr. Kipling's taste for them is his worst enemy. But it may be observed, that they do not occur except when Mr. Kipling is dealing with English officers and civilians: his "common" soldiers and his Indian natives, under all circumstances and conditions, talk, and are treated by Mr. Kipling, without these petty offences against good taste. Ortheris and Mulvaney, Ameera and Khoda Dad Khan, in every mood or situation, are allowed by Mr. Kipling to live without those peculiar tricks and tones, which in his stories are the essential notes of the English gentleman in India. His officers and his civil servants, Orde, Tallantire, Hummil, Spurstow, Lowndes, Mottram, Strickland, and "I," one and all talk with a strained intensity, a bitter tone, a sharp conciseness, an abbreviation of epigram, a clever slang, which are meant to denote, partly their cultured intellects, and partly that sentiment of fatality and dogged endurance which Mr. Kipling would have us believe to be the invariable result of official work in India. The Empire, the Administration, the Government, become in Mr. Kipling's hands necessary and yet amusing powers, in whose service Englishmen are willing to toil and sweat, knowing that *il n'y pas d'homme nécessaire*, but content to go on, relieved by making cynical epigrams about life and death, and everything before, between, or after them. The consciousness of duty becomes the consciousness of a mechanical necessity: the sentiment of loyalty is caricatured into a cynical perseverance. One thinks of Dalhousie and of the Lawrences. Mr. Kipling has had experience of English life and work in India: his readers, for the most part, have not. But I would ask any reader, who has known English officers and civilians, before, during, and after, their Indian service, whether he has found them quite so brilliant or quite so ill-bred, quite so epigrammatic or quite so self-conscious, as these creatures of Mr. Kipling. Is it, that before leaving home, or while home on leave, or when done with India, they are natural Englishmen; but that an Indian climate, and a share in Indian administration, turn them into machines: men, who seem to talk like telegrams, and to think in shorthand, and to pose, each as a modern Atlas, helping to uphold the Indian Empire, and swearing pessimist oaths at its weight? Mr. Kipling presents English rule in India for purposes of effective fiction, as a huge and ironical joke, or, to use one of his favourite words, as a "grim" comedy. In fact, whenever he gives us the views of life held by men of education and official responsibility, they are the views expressed by his title, *Life's Handicap*. You start with your chances, and make the best of the race, sure to be tripped up half way by the irony of the fates and powers, or balked at the very finish. In the "Head of the District," a dying man sees his wife crossing the river to meet him, and knows that she will come too late; and his last words are:

"That's Polly," he said simply, though his mouth was wried with agony. "Polly and—

the grimdest practical joke ever played on a man. Dick—you'll—have—to—explain."

The one story in the book, admirable from first to last, is "The Courting of Dinah Shadd": the tragedy of his life, told by Mulvaney. The Irishman's story is told with perfect truth and pity: Mr. Kipling makes not one mistake in sentiment. But had Mulvaney's Colonel told the story of his life, Mr. Kipling would have filled it with cheap jests and cynicisms, gall and bitterness.

Years ago, *Werther* first, and *Childe Harold* afterwards, brought into fashion the philosophy of woe and want, and tragic heroics: a perverted sensibility, an affectation of misery and despair; its victims or devotees wept over their sorrows and shrieked at their gods. But the posture was tiring, and at last literature renounced it. Just now, a new philosophy is coming into fashion: it is required of a man that he be virile, robust, and bitter. Laugh at life, and jest with the world: waste no words, and spare no blushes: whatever you do, do it doggedly, and whatever you say, put a sting into it. In sentiment, let Voltaire talking Ibsen be your ideal: in life, rival the Flying Dutchman for recklessness, the Wandering Jew for restlessness, and the American rowdy for readiness to act. Life is short, so stuff it full: art is long, so cut it short. Various men have various methods: some writers cut art short by reducing it to impressions, some by reducing it to epigrams. Whichever you do, care nothing for beauty and truth, but everything for brevity and effect. You may lead your readers to believe that you have stayed at home, and analysed yourself, till you were sick of yourself; or that you have raged round the world, and found all hollow, without you and within. You can make literature an affair of nerves or an affair of blood: you may paint life gray, or paint it red. But if you would be a modern man of letters, before all else, ignore the Ten Commandments and the Classics. Swear by the sciences, which you have not studied, and the foreign literature, which you read in translation: if you want to make a hit, bring the *Iliad* up to date: you need only double the bloodshed, and turn the long speeches into short, smart, snapping cynicisms.

Some of these follies, which many writers now take for virtues, are but the accidental vices of Mr. Kipling's work: and it is because he can write so well, that I have ventured to suggest that he often writes far too badly. A writer suddenly and deservedly welcomed with great praise is at once imitated by all sorts of incapable persons; and for one story which has something of his real charm and power, there are twenty with nothing but his casual levities and unfortunate mannerisms. For example, "The Mark of the Beast" is a story of an incident among the more unnecessary horrors of life in India, brought about by "the power of the Gods and Devils of Asia." An Englishman pays a drunken insult to Hanuman, the Monkey-god, in his temple at night: a leper, a "Silver Man," just drops his head upon the man's breast, and nothing more. And gradually, with dreadful warnings and signs, the man's nature is

changed into a beast's, a wolf's. It is an uncanny, haunting story, told with a singular power: but Mr. Kipling does not seem to know wherein consist the real horror and fascination of his own work. A passage of pure and perfect excellence is often followed by one of simple bad taste and feebleness. For example: while Fleetes, the werewolf, is lying bound in the house, with his two friends watching, the cry of the Silver Man is heard outside. They determine to capture him, and go into the garden: and "in the moonlight we could see the leper coming round the corner of the house. He was perfectly naked, and from time to time he mewed and stopped to dance with his shadow." That sentence gave me a literal shudder of sudden fear, like the fear of a child in the dark: for complete effectiveness, in the narration of a fearful story, it could not be beaten. It is horrible, but the horror is not strained and emphasised: the simple words do their work naturally. The two men succeed in capturing the leper: they resolve to torture him into removing the spell from their friend. "When we confronted him with the beast, the scene was beyond description. The beast doubled backwards into a bow as though he had been poisoned with strichine, and moaned in the most pitiable fashion." Well, that is right enough in its way; but Mr. Kipling adds "several other things happened also, but they cannot be put down here." And "Strickland shaded his eyes with his hands for a moment, and we set to work. This part is not to be printed." A row of asterisks follows. Now this suggestion of unmentionable horror is a piece of the very worst possible art: Mr. Kipling means to thrill us with absolute horror, to fill us with shuddering apprehensions of absolute fearfulness. He fails: we feel nothing but wonder and contempt, to find so able a writer fall into so pitiable a device. And he is constantly leading us up to the doors of a sealed chamber of horrors, and expecting us to be smitten with dread. The fearful and the terrible are not necessarily loathsome to the senses, matters of blood and noisome pestilence: they are produced by appeals to the imagination and to the intellect. Running through Mr. Kipling's work, and spoiling its value, is this strain of bad taste: irritated by silly sentiment, he takes up silly cynicism; angry with foolish shamefacedness, he adopts a foolish shamelessness. Rather than let his work win its way by the subtle power of its ideas, he prefers to force our attention by the studied abruptness of his phrases. It is characteristic of the times: General Booth and Mr. Stanley, the German Emperor and General Boulanger, have done much the same thing in practical affairs. But Mr. Kipling, in his profession, is a greater man than they in theirs: and we continue to hope against hope for his ultimate purification and perfection.

LIONEL JOHNSON.

*Naval Warfare: Its Ruling Principles and Practices Historically Treated.* By Rear-Admiral P. H. Colomb. (W. H. Allen & Co.)

This is an inartistic but a very instructive

book. Admiral Colomb is already known as an excellent writer on naval strategy; and he is generally believed to have been the author of some able papers in the *Edinburgh Review* on the general principles of war at sea, and on the illustrations of these in naval history. The volume before us may be described as a work on the philosophy of naval warfare, confined to its purely strategic aspect; and it has been written because our naval literature is almost a blank in this most important province, and because Admiral Colomb is not one of those sciolists who believe that the art of war, whether at sea or on land, has been wholly changed by the material inventions of the last sixty years. The author, in a word, seeks to do for the navy what General Hamley has done for the army—to illustrate the rules of the naval art by examples drawn from the warfare of the past, and to draw lessons from them for the present; and though his book is not equal to *The Operations of War*, it is, nevertheless, a valuable work.

Admiral Colomb compares his volume, with a modest assertion of inferiority, to the profound essay of Captain Mahan, on a cognate subject; and the two works, in fact, have some points in common. But the principal object of the British seaman is to explain to a power superior at sea its true position as a maritime state; the aim of the American is to demonstrate the fatal results to commerce and empire which follow the loss of power at sea; and they regard the questions before them from different aspects. Admiral Colomb, too, does not dwell on naval tactics; Captain Mahan gives us an excellent account of many of the great battles at sea; and this, again, marks a plain line of distinction. As for the volume before us, it is very able, full of thought, learning, correct induction, and well-weighed and judicious comments; and the sketches of several naval campaigns are admirable in their fulness and clearness. Admiral Colomb, however, is sometimes tedious; his illustrations are too copious; he is deficient in purely literary skill, and his language is occasionally involved and obscure.

Two conditions, Admiral Colomb remarks, are required to develop naval warfare, in the broad and legitimate sense of the word. In the middle ages fleets were only employed to transport armies for descents on the land—we pass by the splendid exception of Sluys; ships were not able to keep the sea in bad weather or to appear on the ocean, and the sea itself was a barren domain, not a highway of empire or a vast tract of commerce. Naval warfare was thus confined to "cross raiding," to make use of a happy phrase of the author, to invasions like those which led to Agincourt, though it deserves notice that even for these the command of the sea was of extreme importance. When ships of war became real cruisers, and when trade spread over the Atlantic waters and brought the wealth of many lands to Europe, naval warfare, properly so called, was born; and, as Admiral Colomb justly observes, its true requirements were understood by our great mariners of the Elizabethan era, and

remained unknown to their Spanish adversaries. The command of the sea thenceforward became of supreme importance to maritime states; and it is very remarkable that the best contested struggle recorded by history for this object took place when its value had become manifest, about the middle of the seventeenth century. Admiral Colomb describes at length the strategy of the long naval conflicts between England and Holland; Captain Mahan admirably explains the tactics; and the two authors here supplement each other. Confining ourselves to the work before us, Admiral Colomb clearly shows how, in the first of these wars, the Dutch were too ambitious in aim; they tried to defend their commerce, and, at the same time, to fight the superior fleets of England; and, on the whole, they were plainly worsted. But in the wars that followed they took a better course; they keep their merchantmen within their ports, and concentrated their whole naval force to make head against their powerful enemy, and the issue was certainly not decisive. Admiral Colomb points out what immense results flowed from the temporary command of the sea in those bloody and protracted wars; and it is, indeed, surprising that the Dutch Republic was at once able to endure the terrible losses occasioned by the suspension of its trade and the ravages done by the victorious fleets of England, and yet to invade our shores and to insult our capital.

A student of Captain Mahan's work will hardly agree with Admiral Colomb that the naval tactics of this period were still quite immature and imperfect. Undoubtedly, however, the fleets of the time were very different from those of the days of Nelson: the ships were clumsy, feeble, and badly rigged; they sailed like haystacks, and went to leeward; and they were so unequal in power and size that they were ill-fitted to act in concert. Partly owing to this, naval battles as yet were ill-ordered and confused *mélées*; and this gave opportunities to the deadly fire-ship, the precursor of the modern torpedo, to spread ruin through crowded groups of an enemy. Fleets gradually were formed in regular lines, which engaged each other in parallel order; from this period the fire-ship declined in value; and we come to the fleets of the eighteenth century. These armaments resembled those of Trafalgar, except that the ships were still inferior; but the "differentiation of naval force," in Admiral Colomb's phrase, became marked; that is, the line of battle was composed of large ships, with a tendency to become equal in size; these always required the support of frigates; and outside and apart from its regular squadrons, every maritime state had numerous cruisers, in order to attack or to defend commerce. Navies thus had acquired the type they retained until the middle of the present century; but there was no naval warfare for the command of the sea on so grand and complete a scale as that which was waged between England and Holland. France, however, was our recognised enemy for the greater part of this long period, and her efforts to contend with England at sea

were incessant. Admiral Colomb describes at considerable length this naval struggle between the two powers; and his sketches of the expeditions of Tourville and Conflans, of the skilful strategy of Torrington and Hawke, and of Napoleon's project of a descent on our shores, covered by a fleet holding the Channel for a time, are excellent in execution and design. On the whole, he concurs with Captain Mahan, that the strategy of France, throughout these years, had one marked and essential defect: she did not boldly contend for the command of the sea, and aim at destroying the fleets of England; she relied too much on her military power, and sought to conquer us by descents on our coasts, employing her naval strength, as a secondary force, to baffle, divide, and deceive her enemy; and this strategy was long doomed to failure. This, no doubt, is confirmed by experience; but there is much to be said for the opposite view; and Napoleon's operations, in 1805, only just missed decided success, so far as landing an army in England. We do not agree with Admiral Colomb that the Emperor's project may have been only a feint: he no doubt hesitated; but his later letters to Villeneuve and Ganteaume seem to us decisive. In all other respects Admiral Colomb's account of this great game of strategy deserves the highest praise.

The command of the sea by a single state, great as its superiority in this respect may be, cannot, however, be really absolute, in the condition at least of the modern world. The navy of England, for two hundred years, has been the dominant power on the ocean, and twice, at least, has nearly "ruled the waves"; but there have always been navies more or less its rivals. Maritime wars, therefore, have been frequent; and these, in most instances, have been attended by invasions, or attempts to invade, hostile territory by belligerent fleets and troops. This opens an immense chapter of naval history, the largest, in fact, that can be examined; and Admiral Colomb has reviewed the subject of descents, or schemes of descent of this kind, with admirable discernment, but at somewhat excessive length. We cannot follow him in his careful narratives of expeditions of this description, from the days of the Armada to those of Sebastopol; it must be enough to say that they deserve attentive study, and display thorough knowledge and philosophic thought; but we would refer our readers to the excellent account of the great contest of 1588, drawn from a paper of Prof. J. K. Laughton, for it places the whole subject in a natural light, and corrects legends which have obscured the facts. We would infer from Admiral Colomb's pages that he lays down four principles, on this most important part of naval warfare, deduced by him from the general experience of the last two centuries. When a sea is open, or, as it may be called, "indifferent," descents of this class will often succeed, though the power that makes them is inferior at sea: this was seen repeatedly in the West Indies, during the maritime wars of the eighteenth century; but such attacks will be usually mere raids, and can scarcely have decisive results. When a sea is guarded by an effective force,

though it may be, at the time, inferior, these enterprises, as a rule, will fail: the Armada is a notable instance; another is Torrington's baffling of Tourville; a third is the French invasion of Egypt, which ended in the destruction of the Nile, though Admiral Colomb has not remarked that Brueys probably could have escaped to Corfu had he not chosen to lie in Aboukir Bay, and that the descent was, in one sense, successful. Expeditions of this kind may have great results, in the case of a power superior at sea; the repeated harryings of the coasts of France in the naval wars of the last century, and the impotence of Spain, after the fight of Pessaro, are two out of a list of examples. But though a power may be greatly superior at sea, a descent ought not to be attempted in the proximity of a hostile fleet, unless this is "masked" and held in check; the neglect of this precaution, though in part to be justified, was an error in the strategy of the allies when they undertook to invade the Crimea.

Admiral Colomb, we have said, confines himself to naval strategy and avoids naval tactics; and he does not dwell on the great changes which certainly must take place in naval warfare, owing to the inventions of the second half of this century. The author has yet to be found who will attempt to tell us what steam, ironclads, huge rifled ordnance, electricity, torpedoes, and, in short, the material discoveries of the mechanism of war, will probably effect in conflicts at sea; experience aided by genius will alone, perhaps, solve this tremendous and difficult problem. But Admiral Colomb most truly remarks that certain principles of naval strategy exist, of general application in all circumstances, however material conditions may change; and it is of supreme importance that these should be recognised, if England is to retain her place in the world. He has really written on this great question only; and he has worked out his conclusions with marked ability, and with a richness of illustration even too lavish. One remark we offer as we close a notice, necessarily too short for a great subject: England owes her empire and her escape from vassalage in the great war with France to her ascendancy as a maritime power; this ascendancy is more than ever needful under the conditions of her present existence, and it must be maintained whatever the cost.

WILLIAM O'CONNOR MORRIS.

*Sir George Burns, Bart.* By Edwin Hodder. (Hodder & Stoughton.)

THAT the late George Burns was one of the founders of the Cunard line, and that he was made a baronet at the age of ninety-four, probably sums up all that the public know of the subject of this biography. He was, however, a noteworthy man in many respects, and not solely or indeed mainly as a successful merchant. But with every wish to be fair to Sir George Burns's memory, we cannot acquit his biographer of the literary crime of diffuseness. The work under notice runs to more than 500 pages. The story of Sir George Burns's life could

have been amply told in a volume of half that size. Eulogy may not be biography, but it is a vice that savours of charity. Verbosity, however, is an unmixed evil, and in the record of a man of business padding seems strangely out of place. Having discharged a duty in making our protest against what appears to be the growing sin of biographers—prolixity, we cheerfully bear testimony to the merits of this book.

No man ever deserved more than George Burns the distinction conferred upon him by the crown, for no man ever did his work with more thoroughness and success. He was one of those rare men whom his friends could follow with safety in their investments. All that he touched turned to gold, not because he prayed for success, but because his judgment and his care insured it. He was born in the year of Warren Hastings's acquittal. He could remember the magistrates issuing a solemn proclamation against the eating of hot rolls and his mother smuggling hot dainty morsels into his mouth in spite of the injunction. He had heard from his own grandfather's lips the story of 1715, and he survived to read the report of the Parnell Commission. He lived through great changes, and he might truly have said that he played his part in making them. At the beginning of this century the Clyde at Glasgow was scarcely a navigable stream. George Burns remembered when it was possible to wade across it below the foot of the old Broomielaw Bridge, when the fishing nets stood upon its banks. John Fitch, an American engineer, had said in 1784, "Well, gentlemen, although I shall not live to see the time, you will, when steam-boats will be preferred to all other means of conveyance, and specially for passengers." Need we add that a man so before his age was considered crazy, and died broken-hearted. Steam navigation from Great Britain to the States was not tried till 1838. Nearly all denounced the notion as nonsense, "as if anybody ever knew iron to float." "Don't talk to me about iron ships, its *contrary to nature*." This was not the remark of an ignoramus, but of the chief naval architect of one of our dockyards to Mr. Scott Russell.

The ninth and fifteenth chapters of this book are devoted to the story of the Cunard Company, and prove most interesting reading. It was Mark Twain who said "he felt himself rather safer on board a Cunard steamer than he did upon land." The success of the Cunard line was mainly due to the care of Mr. George Burns,

"that each ship added to the fleet should be superior to those which had preceded it; at the same time, the greatest caution was observed never to adopt new inventions, or to be influenced by new theories, until they had been thoroughly tested."

Thus, the Cunard Company waited for years before they constructed the hulls of their ships of iron or adapted the screw propeller. It was always the principle of this great company to leave experiments to others, while they adopted an improvement only when it had been clearly proved so by others. The vastness and variety of the provisioning and coaling of the "floating

hotels" of the Cunard line almost exceeds belief. To take coal alone, about 1000 tons are burnt per day. "This quantity of coal, if built as a wall four feet high and one foot thick, would reach from Land's End to John o' Groat's House."

The late Sir George Burns was a deeply religious man, and his letters bear evidence to this in every line. One of his earliest friends was Dr. Chalmers. It was a sermon of Dr. Chalmers on the text "I am not mad" that made a deep impression on his mind. Dr. Chalmers in one point, and in one only, resembled the infamous Titus Oates. He had a most extraordinary pronunciation. It was "not only broadly national, but broadly provincial, distorting almost every word he uttered with some barbarous novelty." There was nothing in his pale plain face to indicate the power and genius of the man, and yet it is doubtful whether any preacher ever wielded greater influence upon his hearers. When Dr. Chalmers preached his farewell sermon before taking the vacant chair of moral philosophy at the University of St. Andrews, so enormous was the crowd anxious to hear him that a party of the 73rd Regiment had to protect the entrance to the church! Mr. George Burns also knew Edward Irving, and his reminiscences of this large-hearted man are so interesting that we cannot refrain from quoting some of them.

"Irving was physically a powerful man; and, in the days when the road to Blackheath was infested with highwaymen, he was walking alone in the darkening of the evening to London when two men who were lurking about seemed inclined to join him. Irving at once penetrated their purpose of doing him some mischief, and determined to make his presence felt among them. He opened up a conversation by saying, 'I see we are all going the same way—to London, I suppose; let us shake hands and walk together.' One of the men responded, but he found that his hand was in that of one who held him like the grip of a vice; and, seeing that Irving was evidently not to be trifled with, the two men, after a little while, slunk off quietly behind.

"A favourite theme of conversation with Irving when talking with me, especially during his early days in Glasgow, was of the Spirit of God working among men more by the agency of the heart than of the head. Before he went to London, Irving said to Mr. Chalmers that, when he should enter his church in Regent-street, he was determined to open up a career for himself. This he certainly did, but great differences of opinion exist with regard to its value" (p. 109).

Sir George Burns was one of those Scotchmen who do not require a surgical operation to appreciate a joke. There are several indications of his humour throughout the book. The picture of Irving, the huge preacher, with his strange squint, covering his head with a large yellow handkerchief, before commencing his prayer in the pulpit, is certainly a quaint one. We have not space here to dwell on Macaulay's Montgomery, Lord Shaftesbury, Dean Close, and other friends of Sir George Burns. He read Drummond's *Natural Law in the Spiritual World*, but we are expressly told that he did not give the book his "unqualified approval." The death of the patriarch, full of years and honours, in the arms of his son

is well described. It was to him a veritable home-going, and was—

"Not more than the sudden lifting of the latch,  
Naught but a step into the open air out of a tent  
Already luminous with light."

Although this biography is written with a strong evangelical bias, its perusal will interest all who wish to know more of a vanished generation.

J. G. COTTON MINCHIN.

#### TWO BOOKS ON THE CAUCASUS.

*La Trans-Caucasie et la Péninsule d'Apchérion: Souvenirs de Voyage.* Par Calouste S. Gulbenkian. (Paris: Hachette.)

*Les Mœurs des Khevsoures, Peuplade Caucasiennes.* Par M. V. Dingelstedt. (Geneva: Burkhardt.)

ALTHOUGH he writes in French, we are inclined, judging by his name, to believe M. Gulbenkian to be an Armenian. The main purpose of his journey to the Caucasus appears to have been to study the region of petroleum in a practical way. On this subject his book is full of minute details, and reminds us of the productions of the late Mr. Marvin, whom he frequently quotes.

To the narrative of his journey, which is written in a spirited manner, is prefixed a short sketch of Georgian history and travel. A great deal which he has there given us is unfortunately uncritical, e.g., the stories of Assyrian invasions of the Caucasus and of Chinese colonisation. He furnishes a fair list of earlier writers upon the country; but if the reader desires a more complete one, he will find an excellent account appended to Mr. Wardrop's book, *The Kingdom of Georgia* (1888), with much other valuable information. Important works were written on the ethnology of the country by the late A. Berger; and his successor at the museum at Tiflis, Dr. G. Radde, is well known for his series of splendid monographs, which are more accessible to Western readers, since they are written in German. The *Transactions* of the Caucasian section of the Russian Geographical Society are full of important papers on ethnology, folklore, and language. For philology, the best authorities are Brosset and Tsagarelli, at all events for the Georgian languages. The latter is now professor of Georgian at the University of St. Petersburg. For the non-Georgian languages, excellent work was done by Baron von Uslar, Sjögren, and Schieffner. A useful analysis of some of their labours will be found in the appendix to Mr. Abercromby's book, *A Trip through the Eastern Caucasus*. We are surprised that M. Gulbenkian makes no mention of R. von Ereckt's excellent book, *Der Kaukasus und seine Völker* (Leipzig, 1887), which has a good ethnological map.

Our traveller sets out from Constantinople, giving us vigorous but gloomy pictures of the filth and discomfort of the Turkish ports which he passes, bearing witness to the universal decay of that moribund empire. We have a slight sketch of Batoum, which in 1878 had 2000 inhabitants, but now boasts of 18,000. Of course as yet it is not an inviting place; but when the present writer last saw it, he was struck with the

progress it had made. Our author is clearly a good ornithologist; he carefully mentions by their scientific names the various birds which he finds on his route. He visits Kutais, Gelati, and all the well-known show-places. On page 57 he describes the *lesghinka* (not *leskinka*), the national Georgian dance; as regards the *balalaika*, a musical instrument, this is a Malo-Russian word, and not Caucasian, as he seems to fancy. On page 58 he writes as follows:

"Il est rare que le laboureur et le danseur ne fredonnent pas les vieux refrains d'Orbeliani, de Zéreteli et du Djavdjavatzi (*sic*), les poëtes les plus populaires de la Géorgie. C'est le XII<sup>e</sup> siècle qui fut l'âge d'or de la littérature Géorgienne; alors florissaient l'illustre romancier Rustaveli, dont le chef d'œuvre est la *Peau du lion*, et avec lui tous les poëtes dont nous avons cité les noms, auteurs de ballades et de chants d'amour, si chers au peuple, et s'il faut l'ajouter, si fréquemment utilisés."

As regards Rustaveli, this is in the main true; but instead of the other poets mentioned being contemporary with him, they belong to the nineteenth century. Orbeliani died in 1883; Zereteli is still living; and of the family Tchavtchavadze (disguised by our author under the form Djavdjavatzi) Alexander died in 1846, while the talented poet and novelist Ilya is still alive.

The story told by M. Gulbenkian of his servant, who was a prince, can be easily paralleled; waiters are frequently pointed out in Georgian hotels who are *kniazia*. The same thing is found sometimes in Poland, where members of the nobility are occasionally seen in very humble positions. Finally, our author arrives at Tiflis, and witnesses its splendours when illuminated in honour of the visit of the Tsar. On p. 91 he comes to grief over the Russian word for (large) railway station, which is simply *vauhall*, borrowed from the English, but it is metamorphosed by our author into *vaagzaal*, an impossible form with a quasi-Dutch appearance. This picturesque city is well described; but Thibilis is not the ancient spelling of its name, as stated by our author, who is never very happy in his transcription of foreign words; it should be Tphilisi or Tbilisi. On p. 118, where M. Gulbenkian speaks of the Byzantine architecture of the churches of Tiflis, he says nothing of the peculiar style exhibited by the Georgian or Armenian (see Bayet, *L'Art Byzantin*). On p. 124 his account of the connexion between the Georgian and Armenian alphabets is not correct.

After our author arrives at Baku he gives us very full accounts of the petroleum industry, and speaks of the quantity of the oil as far exceeding that of America—as, indeed, the present writer was told in the Caucasus by an American engineer in the service of the Russian government. He considered petroleum to be abundant in many parts of Georgia, which had not yet been thoroughly tested. All this part of the work is full of valuable information, and a good account of the "tank-ships" is given. Some of these are to be seen in the harbour of Batoum. On the whole, we may say of M. Gulbenkian's book that he gives us a great deal of information in an unpretending way, and that he is never dull.

The second work in our list is of a different character. It is the *tirage à part*, to borrow a convenient French phrase, of an article in *Le Globe*, a geographical journal published at Geneva, and the subject is the "customs of the Khevsoures." It is an ethnological study, and not a narrative of travel. The Khevsoures, according to the statistics of our author (with whom R. von Erckert, previously mentioned, entirely agrees), number 7000, and are a rude mountain people dwelling north of Tiflis and belonging to the Georgian or Kartvelian race. They have already formed the subject of much discussion. Of books about them, it will be enough to mention the valuable monograph of Herr Radde, the director of the museum at Tiflis. Occasional notices will also be found in the *Transactions* of the Caucasian section of the Russian Geographical Society. It is from one of the papers contained in this valuable series, to judge from a note on p. 5 of M. Dingelstedt's brochure, that his remarks are mainly taken. Unfortunately the present writer does not possess a complete set of these *Transactions*, and is therefore unable to refer to the particular volume (xiv.).

Visitors to the Tiflis Museum must be familiar with the figures of these strange mountaineers, with their chain armour, like ancient crusaders, and elbow plates. The little work of M. Dingelstedt professes to give us a sketch of their peculiar customs. These are very interesting to the student of popular traditions and tribal laws. The author confesses that, before the Russians made their power felt in these regions, brigandage was the chief mode of livelihood of these picturesque mountaineers. The women have a rough time among them, and, in consequence of the rude circumstances of their daily existence, have lost much of their feminine charm. We get an account of the marriage rites, and the capture of the woman, who may be carried off voluntarily or involuntarily, but she must not be carried off by a man of the same community. The laws of purification are rigid, and remind us of Levitical institutions. Matriarchy prevails to a great extent; upon the maternal uncle fall the duties of the vendetta. The Khevsoures are divided into six communes, which group themselves round certain *khati* or sanctuaries. Each *khati* has its annual festival, which is the centre, as it were, of the national life. It is the chief of the commune (*kherissberi*) who presides over the festival, and keeps the flag of the sanctuary. St. George is to all appearance the favourite saint. Vast caves have been discovered in the north of the country used as burying-grounds. Here the dead are found placed in various positions, sitting or lying, clothed in their coats of mail, but without arms, and sometimes holding in their hands musical instruments. There are two kinds of priests among the Khevsoures; and we read of wise women (*mkhit-khatri*), who are occupied in curing ailments or explaining their causes, and giving advice about coming misfortunes by watching the flow of water and other mysterious proceedings. The interesting pamphlet of M. Dingelstedt should not be neglected by our folklorists.

W. R. MORFILL.

#### NEW NOVELS.

*That Pretty Little Horsebreaker.* By Mrs. Edward Kennard. In 3 vols. (White.)

*Kilcarra.* By A. Innes Shand. In 3 vols. (Blackwood.)

*Charlie is my Darling.* By Anne Beale. In 2 vols. (Hurst & Blackett.)

*Some Emotions and a Moral.* By John Oliver Hobbes. (Fisher Unwin.)

*Folly and Fresh Air.* By Eden Phillpotts. (Trischler.)

*Lady Rosalind.* By Louis H. Victory. (Digby & Long.)

*The Romance of a Madhouse.* By A. M. Meadows. (Bristol: Arrowsmith.)

*Among the Ruins, and other Stories.* By Mary Cecil Hay. (Griffith, Farran & Co.)

If Mrs. Edward Kennard cannot lay claim to the talent of the late Whyte-Melville, she has at any rate caught much of the master's spirit in her hunting stories. There is the same breezy atmosphere and the same healthful, invigorating tone about them. One cannot read such a story as *That Pretty Little Horsebreaker* without feeling that the author is a true lover of that noble animal the horse, and of sport in its best and truest sense. She takes us through many exciting episodes in the field, but these by no means exhaust the interest of her novel. It presents us, in addition, with some faithful pictures of English life as led in what is called "Society," as well as outside that charmed circle. The heroine, Katherine Herrick, is the daughter of a well-known sportsman, Squire Herrick, whose reputation had spread far and wide. Unfortunately for himself the squire was not content with the pleasures of the country, but became bitten with the Stock Exchange mania. As the result of his speculations he not only squandered his estate, but dissipated the fortune of £25,000 settled upon his daughter. Then, hopelessly ruined, he put an end to his life. Kate was a girl of spirit; and, knowing that she understood the points of a horse better even than most men, she courageously became a horsebreaker rather than live upon the charity of friends. She had two lovers. One was a handsome Guardsman, Captain Mordaunt, to whom she had lost her own heart; and the other was Lord Algernon Loddington, a nobleman, plain of feature, but with a sterling heart, who had loved her from childhood. Mordaunt was a mean, despicable cur, who backed out of his engagement when he found that his betrothed was penniless. To Lord Algernon, on the contrary, Kate's sorrows and poverty only made her the dearer, and she learned before it was too late to distinguish between the selfishness of the one and the magnanimity of the other. Mordaunt's mother, the widow of a city knight, was as contemptible in character as her son. She scandalously neglected the poor parents to whom she owed her being, but, "by dint of going through a great deal of dirt and eating a very considerable number of humble pies, she had managed to attain the fringe of London Society." But there was a fly in the ointment: Marlborough House was

closed to her. Kate Herrick is a delightful contrast; and the reader cannot fail to be warmly drawn towards this wayward and impulsive child of nature.

*Kilcarra* is the story of an Irish *vendetta*. Many years before the narrative opens the owner of the Kilcarra estate in Western Galway had been brutally assassinated, and his successor devoted himself to the task of discovering the murderer. He died without having achieved the task, however, and committed it, as a sacred duty, to his heir, Martin Dering, a handsome young Englishman. The latter accepted the trust, from which afterwards he would willingly have been freed, and took the name of his predecessor—French. He goes through imminent danger in pursuit of his object, and, on one occasion, is nearly shot. At last, what manly strength and determination had long failed to do, womanly weakness, tenderness, and beauty are successful in accomplishing. French introduces his young wife to the tenantry, and she immediately captivates all hearts. Through her agency the murderer is discovered, and confesses his crime before dying in gaol, while the hatred of a generation is eradicated. Ida French makes a noble and courageous heroine, developing a moral strength in inverse ratio to her physical. Her power over the most desperate characters is like that of the Irish "whisperers," who could "tame the most unmanageable horse by the breath of some mysterious influence." Mr. Shand writes well and vigorously, and his sketches of Irish life are truthful and realistic. The narrative never lags, but is throughout full of spirit and energy.

Miss Anne Beale's *Charlie is My Darling* demonstrates the intense love and devotion of a sister for a brother. The story is based on a next-of-kin advertisement, the heirs of a Jacob Dauncey being wanted at Montreal to take up the handsome legacy of £100,000. The Daunces, of Castle Farm, Hollyfield, in England, are convinced that they are the persons referred to, and one of them, the "Charlie" of the title, goes out to claim it. His father follows him, only to find a nearer heir turn up, and to witness his own son breathe his last. Meanwhile, the sister above referred to labours like a slave to maintain the family at home, while her heart is nearly breaking for her absent brother. In the end, matters are so far amicably arranged that the true heir to the property comes to England and marries one of old Dauncey's daughters, while the heart of Squire Weatherley, Charles Dauncey's father-in-law, is softened by his grandchildren. Old Dauncey, who, like many other people, had always been his own enemy, comes to the righteous conclusion that "one can't be one's own enemy without being other people's." The novel is simple and attractive, without being strong. Miss Beale has some rather indistinct geographical notions. Montreal is spoken of vaguely as being in America, and she makes the P. and O. steamers sail to New York.

The new volume in the Pseudonym Library, *Some Emotions and a Moral*, is undoubtedly very clever, but the straining after brilliant sayings almost palls upon the

reader before the end is reached. The "emotions" are concerned with the love passion as variously developed in the several characters, and they give rise to very mixed feelings and incidents. A painful episode at the last enforces the "moral," which is one strongly condemnatory of unsuitable marriages. Godfrey Provence is a truly original hero, which is saying a good deal in these days, and Cynthia Heathcote matches him as the heroine. The course of true love by no means runs smooth. All the characters are well and firmly drawn, even to the most insignificant. There are some smart utterances which are wise, and some which are—otherwise. "Man is at best a learned pig," we are told, who "will root for truffles in Sahara or Paradise." Idealists "think very high, but act on the whole rather low." "Women have often noble impulses, but they fail in acting up to them. Suppose we put it in this way—that women want to be noble, and some men are." Says the beautiful but wayward heroine, "Love me for my faults and not my virtues, dearest, and then I shall never disappoint you. I can always live up to them." This is not the kind of book that can be read indifferently—the reader must of necessity become interested in it.

There is capital fun to be extracted from *Folly and Fresh Air*, albeit as a story it is "neither fish, flesh, fowl, nor good red herring." It is a record of the adventures of two brothers who went down to Dartmoor for a fortnight's holiday, and took up their quarters at Tavybridge. A series of laughable accidents introduced them to the society of the district, and they managed thoroughly to enjoy themselves. The tennis lawn, the penny readings, the church, &c., all entered into their experiences; while one of the two lost his heart to his lovely partner at tennis, Miss Lucy Lynn. The story of the pious station-master, Jinks, who lorded it over a little junction on the South Eastern railway is very good. Jinks had a strip of garden by the side of the line, and he used to try to convert profane travellers by growing—in onions and the like—virtuous maxims such as "Love one Another," "Watch and Pray." Being resolved to outdo himself in a certain annual effort, he set mustard and cress with the object of growing in gigantic letters "God is Love." But the enemy came while he slept, and there came up instead the legend in horseradish, "Jinks is a Idiot." The worst of it was that the horseradish secured such a grip of the soil that it would have almost taken an earthquake to unroot it. That our author can write something good is shown by his description of Dartmoor Forest in autumn.

*Lady Rosalind* is described as "a psychological romance," and it is all that with a vengeance. Never, in the space of 303 pages, have we ever met with such marvels. Earth, Heaven, and Hell our author lays under tribute, and seems to be equally at home in each. A man is murdered at sea, and having, like Jonah, spent some considerable time in the interior of a monster, he makes his appearance in his old familiar haunts. There is not a character that is not hypnotic or lunatic, except one Colonel

Victor de Burg, and he gets murdered. There are two sisters, one of whom insists on eloping with a cheerful youth named Holzapfel; while the other gets shot by her lover. As for the wonderful experiences of Lady Rosalind and her husband, they must be read to be believed—I mean disbelieved. Rosalind "was a deep philosopher; law she had studied profoundly; astronomy's paths and theology's dreary deserts had she roved; nor were the mysteries of medicine unknown to her." Yet this intellectual luminary—before whom the learning of Girton pales into insignificance—perished miserably, after seeing the "astrals" of herself and her husband.

Miss Meadows has constructed a very taking story in *The Romance of a Madhouse*. A young barrister goes to a dance at a lunatic asylum, and there meets with a beautiful girl who has been unjustly convicted of murder, and confined for life on the ground of insanity. After a couple of conversations with her, he is firmly convinced of her innocence, though the case had seemed one of the clearest which could possibly be conceived on the trial. He sets himself to clear up the mystery, however, and in doing so becomes the hero of many exciting incidents. Ultimately he succeeds, a phonograph being the final means of identifying the real murderer. Of course the lovely prisoner and her courageous champion marry in the end. The story is full of go, and the interest is kept up to the close.

The short stories by Miss M. C. Hay are light and graceful. "Among the Ruins" is the longest but not the best. "Upon the Waters" is, perhaps, the most attractive, but all are readable.

G. BARNETT SMITH.

#### ROMAN CATHOLIC THEOLOGY.

*A Manual of Catholic Theology*. By Joseph Wilhelm and Thomas B. Scannell. Vol. I. (Kegan Paul & Co.) Those who are accustomed to study the catalogues of foreign and English publishers are probably aware that the literary activity which is so marked a characteristic of our time is shared also by Roman Catholic theology and philosophy. The fact is instructive, not only as manifesting the solicitude of the Church to bring the culture of her members on all expedient subject matters "up to date," but also as indicating a touching desire to imitate so far as possible the literary methods and products of the world without. For of most recent Roman Catholic works it may be affirmed that they copy assiduously, though not always successfully, current literary fashions. Thus, if the subject be philosophy, the author follows as closely as he can the ratio-cination and methods of his fallible and secular, perhaps atheistic, predecessors. For example, in the Stonyhurst Manuals, the most important of which have been noticed in our columns, it is not uncommon to find Hume, Bain, Dr. Martineau, J. S. Mill, and H. Spencer in the hallowed society of Bonaventura and St. Thomas. We presume that the faithful are early taught to discriminate between thinkers so widely divided in their sympathies and objects, and that they are in no danger of confusing the permissible fruit with the baneful product of the tree "in the midst of the garden"; otherwise we should have thought the

juxtaposition a little risky, and should have feared that the ratiocination of Bain and Mill would make sad havoc of the main principles of Bonaventura and his fellow-schoolmen. Nor is this the only marked characteristic of recent books of Romanist theology. A still more significant and ominous feature is their extreme Ultramontanism. They all bear the impress of the Vatican Decrees. Indeed, it would seem that this ecclesiastical brand is a *sine qua non* of all works now issued with the imprimatur of the Jesuits or their Ultramontane allies. It may be likened to the excise labels on bottles of spirituous liquors, testifying at once to their strength and their intoxicating quality. Thus, in the above-named translation of Scheeben's Manual, a work which has obtained some currency in Germany, we find the label affixed in a manner sufficiently noteworthy by Cardinal Manning. As our readers are aware, the Cardinal has committed himself at various times to some startling statements on the subject of the Vatican Council, but we do not remember even from him a more audacious perversion of history or a more striking exhibition of what we must deem deliberate self-obscurcation than is to be found in the following paragraph:

"Of all the superstitions and senseless mockeries, and they were many, with which the world wagged its head at the Vatican Council, none was more profoundly foolish than the jibe that in the nineteenth century a Council has been called to declare the existence of God. In fact, it is this truth that the nineteenth century needs most of all. For as Jerome says, 'Homo sine cognitione Dei, pecus.' But what the Council did eventually declare is, not the existence of God, but that the existence of God may be known with certitude by the reason of man through the works that he has created. This is the infallible lig't of the natural order, and the need of this definition is perceived by all who know the later philosophies of Germany and France, and the rationalism, scepticism, and naturalism which pervades the literature, the public opinion, and the political action of the modern world. This was the first dominant error of these days demanding the action of the Council. The second was the insidious undermining of the doctrinal authority of the Holy See, which for 200 years had embarrassed the teaching of the Church not only in controversy with *adversaries* without, but often in the guidance of some of its own members within the fold. The definition of the Infallible Magisterium of the Roman Pontiff has closed this period of contention. The Divine certitude of the supernatural order completes the twofold infallibility of the knowledge of God in the natural and supernatural relation of Himself. This was the work of the Vatican Council in its one memorable session, in which the Councils of the Church, and especially the Councils of Florence and of Trent, culminated in defining the certitude of faith."

The only parallels we can recall to this grotesque travesty of history, with its climax of grandiloquent rhodomontade—"The Infallible Magisterium of the Roman Pontiff"—is to be found where we do not at present intend to search for it, in the advertisements of vendors of popular medicines. Our readers will probably think that, after this outside label of Cardinal Manning's, little further evidence is needed of the prepotent quality of the spirit thus attested; and, in fact, the book itself is "in a concatenation accordingly." But as a further exemplification of the obscurantist teaching and the falsification of history, which has become the monopoly of Ultramontane Catholicism, we must place before our readers a few more extracts from the Manual itself. This, e.g., is Sheeben's account of that *sacificio dell' intelletto*, which is the self-stultification of all human reason and enlightenment:

"Revelation is especially intended to be a principle of faith leading to an infallible knowledge of revealed truth, and also to be a law of faith by

submitting to which *all men may offer to God the most perfect homage of their intellect*. Hence it follows that God should provide efficient means to enable mankind to acquire a complete certain and uniform knowledge of revealed truth, and to secure to himself a uniform and universal worship founded on faith. This exercise of God's *Jus Majestatis on the mind of man* is rightly insisted upon by the Vatican Council against the rationalistic tendencies of the day" (p. 17; cf. also p. 114).

Again, this is how the Manual treats the question of Galileo and his persecution by the Church. Our readers will perceive that Scheeben here employs the rationalistic expedient of "Twofold Truth," which the Freethinkers of the Italian Renaissance found so useful, but which various Popes and Councils interdicted in the most uncompromising terms. Like most of the modern Jesuits, however, Scheeben displays a suspicious ignorance of mediaeval church history.

"Dogmas may be divided in the same way as the contents of Revelation, except that matters revealed *per accidens* are not properly dogmas. It is, however, a dogma that Holy Scripture in the genuine text contains undoubted truth throughout. And consequently the denial of matters revealed *per accidens* is a sin against faith, because it implies the assertion that Holy Scripture contains error. This principle accounts for the opposition to Galileo. The motions of the sun and the earth are not indeed matters of dogma, but the great astronomer's teaching was accompanied by, or at any rate involved, the assertion that Scripture was false in certain texts" (p. 89).

These extracts, which might be added to *ad libitum*, suffice to show the nature of the teaching which Ultramontanism thinks useful for its enthusiastic disciples. We do not propose to add a word either of criticism or reprobation. To do so would be to lay us open to the charge of extravagant superfluity, such as gilding refined gold or painting the lily.

*Peter's Rock in Mohammed's Flood.* By Thomas W. Allies. (Burns & Oates.) This is vol. vii. of a series which has occupied the author for thirty years, and which aspires to be, from the Romanist standpoint, an exhaustive account of the formation of Christendom. It thus covers the same ground as the works of Gibbon and Milman from the Protestant point of view. We should have been glad to have been able to speak favourably of an author who displays both industry and research, and who has not confined his authoritative sources to writers of his own communion; but we regret our inability to do so. Mr. Allies seems to us deficient in the historical insight, the insistence on veracity, the breadth of view, which are pre-requisites of his task. This book stands in the same relation to genuine history as a highly-coloured daub in an Italian country church stands to the work of an Old Master. In order to exemplify our meaning, we would ask our readers to compare his chapter li., "Christendom and Islam," in which he takes occasion to blacken Mohammed's character in the most approved fashion of orthodox Romanism—we do not say with Mr. Bosworth Smith's partisan work, but with the critical and impartial estimate of the Arabian prophet which Mr. Bury has recently given in his *Later Roman Empire*, or the late Dr. Badger in his elaborate article in Smith and Wace's *Dictionary of Christian Biography*. We need hardly add that, on the relation of the Eastern to the Western Church, Mr. Allies is as vehemently anti-Oriental as the most narrow and prejudiced Romanist could desire. He does not scruple to say (p. 489):

"The state of the Eastern Church from the Council of Chalcedon to the final assault of the Emperor Leo III. upon the whole fabric of church government is one continual descent."

He is compelled, it is true, to make large exceptions, but they do not avail more than a slight modification of this astounding dictum. In short, *Peter's Rock in Mohammed's Flood* may be described as an attempt to re-manufacture the history of the later Roman Church in the interests of a narrow Romanism.

*The Christ the Son of God.* By the Abbé Constant Fouard. Translated from the fifth edition by G. F. X. Griffith. (Longmans.) "This Life of Jesus," says the author, "is an Act of Faith"; that is, it eschews criticism and controversy of the most elementary kind. It takes the four Gospels in their traditional form and weaves their incidents into a picturesque narrative, just as Renan did in his *Vie de Jésus*, with the single difference that the Abbé Fouard's story suffers as much from surplusage and superfluous of picturesqueness as Renan's history did from poverty and critical scantiness. The Abbé does not even attempt the most rudimentary requirement of his subject—viz., a reasonable sequence of the events narrated. Now it must be obvious to our readers that an "Act of Faith," or manifestation of pure, passive credulity in a subject on which criticism is at the present moment expending her utmost energies, is just as great an anachronism as an *Auto de F* of the Spanish Inquisition. However, a book which starts with such an open profession of pious imbecility renders the critic's labour superfluous. Being *super criticum* as Sigismund was *super grammaticam*, it was not intended for readers of the ACADEMY. We will content ourselves therefore with a few extracts, showing that "the critical and imaginative skill," by which Renan gave "a certain glitter to the inventions" of German Rationalists, has been adroitly borrowed by the author to give a fictitious brilliancy to the inventions of the Abbé Fouard. This, for example, is his method of embellishing the story of Christ's conversation with the Samaritan woman (vol. i. p. 194):

"The astonished disciples murmured to each other,

"Has anyone brought Him food?"

"'My food,' Jesus replied, 'is to do the will of Him who sent me and to accomplish His work.'

"Thus then the work of God was the conversion of the Samaritans, who were now advancing toward Him. The swaying crowds with their white garments fluttering through the fields of the valley below, which in four months more would be ready for the reapers, now gave them somewhat of the appearance of a harvest ripe for the sickle. The Saviour with a glance pointed them out to His disciples."

Again we have the following enhanced picture of the feeding of the multitudes.

"'Make the men sit down,' He said to the apostles. They obeyed His behest; and the people sat down on the long grass in companies of hundreds and fifties. It was still spring-time. The fierce heats of the sun had not yet robbed the Galilean hills of their soft garment of green; and thus the groups of friends and companions, ranged about in order, made a happy and charming scene which, together with the glowing tints of their oriental robes, left such a vivid picture upon the memory of Peter that in after years he described it to Mark, the Evangelist, as being like gorgeous beds of flowers (Mark vi. 40), extending along the rich green sward" (i. p. 338).

Certainly if Renan be held guilty of allowing his imagination to play too intensely on the Gospel narrative, it is a fault which more than one modern writer of the Life of Christ must be held to share with him, and among the rest must be enumerated the Abbé Fouard.

*The Life of St. Thomas Aquinas, the Angelic Doctor*, edited by Father Pius Cavanagh, O.P. (Burns & Oates.) The Church of Rome in her extensive and varied Calendar possesses a goodly number of saints, confessors, and

martyrs, whose lives and reputations lend themselves readily to a legendary and pietistic treatment. In approaching such lives the ordinary reader, conscious that he is no longer treading mere terrestrial ground, is quite prepared to take the shoes of his reason and understanding from off his feet. Hence he is not surprised at any number of miracles his saintly heroes are said to have accomplished, or the supernatural events of which they were the objects. They may have raised the dead to life. This need not stagger his faith: it was an every-day performance of legendary saints. Or they may have performed astounding feats of asceticism and self-maceration. This, again, was in the ordinary course of things, and he must feel neither incredulity nor wonder. For the most part, however, these wonder-working saints are not remarkable for culture or intellectual power of any kind. Indeed, it is not a little curious that the thaumaturgic power in these holy personages should be in the inverse ratio of their acknowledged wisdom. But while the greater number of Romanist saints are of this kind, there are a few who owe their reputation primarily to their learning and intellectual attainments. Their fame has been won, not by the signs and wonders of legendary miracles, but by the achievements of erudition and learned industry. Chiefest among them must be placed Thomas Aquinas. Now, the faintest sense of congruity would seem enough to suggest that these intellectual heroes should be treated with a proper sense of their specific and genuine character. For this reason we protest in the strongest manner against the purely legendary and pietistic life which Father Cavanagh, following in the wake of R. P. Joyau's *Saint Thomas d'Aquin*, has compiled in this volume. If any Romanist wishes to do honour to the great Schoolman, he cannot do better than make a summary of Jourdain's two volumes of his philosophy, or still better, compile a catena of passages from the *Summa* and his other principal works, such as his *Contra Gentiles*. In either case, we should have the thinker in his true intellectual character, instead of a biography made up altogether of such puerilities as the following:

"It happened soon after his return to the convent that the saint was attacked with fever, and obliged to remain in bed. Brother Buonfiglio, of Naples, who attended to him, being one night absent, his brother, a young man named John Copi, was charged to watch in the sick room. Suddenly he perceived a brilliant star which entered through the window, rested for some time on the head of the saint, and vanished in the same manner."

That the greatest name of mediaeval Catholicism should have been reserved for this treatment—dragged through the mire of a spurious and puerile hagiology—fills us with an indignation which, we confess, we find ourselves unable to put into words.

#### NOTES AND NEWS.

THE long expected new edition of Mr. Ruskin's Poems will be published on Wednesday next.

MR. JOHN MURRAY will publish immediately the elaborate Dictionary of Hymnology, upon which the Rev. John Julian has been engaged for many years past, forming a volume of about 1600 pages. Its object is to set forth the origin and history of the Christian hymns of all ages and nations, with special reference to those contained in the hymn-books of English-speaking countries and now in common use. It will contain biographical notices of the authors and translators, and also historical articles on national and denominational hymnody, breviaries, missals, primers, psalters, sequences, &c.

MESSRS. PERCIVAL & Co. have in the press a work by Mr. Theodore Andrea Cook, entitled *Old Touraine: the Life and History of the Famous Châteaux of France*. The object of the author has been to present, so far as possible, an accurate picture of the old life in the châteaux along the valley of the Loire, the most famous in the history of France, and the most beautiful examples of her art. Illustrations and portraits will be inserted, reproduced from the original paintings, and views and architectural drawings given of the buildings. There will be also an itinerary for the tourist, a map, genealogical tables, lists of pictures, MSS., &c. and an index.

MR. J. M. BARRIE's new novel, *The Little Minister*, will be published next week.

MESSRS. CHAPMAN & HALL will immediately publish *A Week's Tramp in Dickens-Land*, together with personal reminiscences of the "Inimitable Boz" therein collected by Mr. William R. Hughes, of Birmingham. The book will form a handsome volume of 450 pages, printed on toned paper, containing nearly 120 illustrations. Of these upwards of fifty are original drawings by Mr. F. G. Kitton, from sketches specially made by him for the work. The remainder are by D. Macilise, Luke Fildes, "Phiz" (Hablot K. Browne), Herbert Railton, Robert Langton, William Hull, E. Hull, J. Grego, and C. A. Vanderhoof. The book will include many interesting facsimiles, original letters, and other documents relating to the novelist. Nearly sixty persons in various ranks of life have rendered information or assistance to Mr. Hughes in the preparation of his work.

A MEMORIAL biography of the late Canon Carus, by the Rev. Charles Bullock, will be published at the *Home Words* office in a few days, under the title of *Speaking Years*. The volume will include a selection from the late Canon's writings, and a portrait from the painting by Mr. George Richmond.

MESSRS. WARD, LOCK, BOWDEN & Co. have in the press an illustrated novel, by Mr. J. E. Muddock, entitled *Stormlight*. The scene is laid in Switzerland and in Russia, and, under the guise of fiction, some remarkable phases of Nihilism are described. The author has studied the subject both in Russia and Switzerland, in which latter country he was for some years the *Daily News* correspondent.

MR. GEORGE ALLEN will publish next week a book by Mr. W. Kingsland, entitled *The Mystic Quest, a Tale of Two Incarnations*.

THE second volume of the Rev. E. A. Litton's *Dogmatic Theology on the Basis of the Thirty-Nine Articles*, is announced by Mr. Elliot Stock for early publication.

MESSRS. ROUTLEDGE are bringing out a second edition of Canon Dixon's poem *Mano*.

MESSRS. WILLIAM PATERSON & Co. announce a re-issue of their illustrated library edition of the Works of Robert Burns, edited by the late W. Scott Douglas. This edition will consist of 500 copies, numbered and signed. It will contain all the original steel plates and facsimiles, and will be issued at a cheap price.

ARRANGEMENTS have been made for the publication in popular form, simultaneously in England and America, on November 9, of a revised edition of *Jesus, the Carpenter of Nazareth*, which has been out of print for some time. The London publishers are Messrs. Kegan Paul, Trench & Co.

MESSRS. FREDERICK WARNE & Co. will publish, next week, as the new volume in their standard novels, Lord Lytton's *Cartons*, uniform with their recent issues of *Shirley* and *Jane Eyre*.

MISS AMELIA B. EDWARDS has so far recovered from her recent illness, that she will lecture for the Bristol Literary and Philosophic Club on October 22, upon "The Origin of Portrait Painting"; at Gloucester, on the same subject, on November 2; at Clifton College, on November 5; and in the theatre of the Bristol Museum (for the Ladies' Preventive Mission) upon "The Literature and Religion of the Ancient Egyptians," on November 7. Miss Edwards is also announced to lecture upon "The Origin of Portrait Painting" at Southport, on November 13; and at Leicester upon "The Art of the Novelist," on December 14.

THE Aristotelian Society opens its thirteenth session on Saturday, November 2, when the president, Dr. Shadworth Hodgson, will give the inaugural address on "Matter." It has been arranged to hold one meeting during the session at Oxford and one at Cambridge, for the convenience of members resident at the universities. The meeting at Oxford will be held on November 16, in the common room of Jesus College, when papers will be read by the president and Messrs. B. Bosanquet and D. G. Ritchie on "The Origin of the Perception of an External World." The meeting at Cambridge, the arrangements for which are not yet fixed, will take place in the Easter term.

THE first series of lectures given by the Sunday Lecture Society begins on Sunday next, October 18, in St. George's Hall, at 4 p.m., when Sir James Crichton Browne will lecture on "Brain Rust." Lectures will subsequently be given by Mr. Frank Kerslake, Mr. Walter L. Bicknell, Mr. W. E. Church, Prof. H. Marshall Ward, Mr. A. W. Clayden, and Sir Robert Ball.

#### FORTHCOMING MAGAZINES.

THE first number of the *Welsh Review*, edited by Mr. Ernest Bowen-Rowlands, is to appear on October 20. Among the contents will be: a poem by Mr. Lewis Morris; the opening chapters of a Welsh story, entitled "Owain Seithenyn"; and articles by Lord Carmarthen, Sir Thomas Esmonde, the Hon. Stephen Coleridge, Mr. Thomas Ellis, the Rev. Elvet Lewis, and Mr. Tudor Evans. The publishers are Messrs. Kegan Paul & Co.

THE forthcoming number of the *Economic Review* will contain the following articles:—"Encyclical Letter of Pope Leo XIII. on the Condition of Labour," by Canon H. Scott Holland; "What is Justice?" by the Rev. H. Rashdall; "The Incidence of Urban Rates," by Mr. G. H. Blunden; "The Socialism of Lassalle," by Mr. G. Binney Dibble; "The Impediment to Production," by the Rev. Francis Minton; "Darwinism and Socialism," by Mr. T. Kirkup; "The Co-operative Movement," by Mr. W. A. S. Hewins.

DR. HENRY M. FIELD will contribute to the November number of *Harper's Magazine* an illustrated article containing new information about Stonewall Jackson, based upon the materials furnished by Mrs. Jackson's forthcoming memoir of her husband. Mr. Du Maurier's novel, "Peter Ibbetson," will be concluded in the same number.

THE November number of the *Newberry House Magazine* will contain an article on "Sacrament and Confession," by the Rev. Father Black; "The Paris Press and the Paris Poor," by E. R. Spearman; "Wells and Well-Worship," by Thomas Anderson; and the continuation of the monthly review of Newnham's "Alresford Essays for the Times," by Rev. Dr. R. Linklater.

DR. ALLAN, Dr. Hugh Macmillan, the Rev. W. Murdoch Johnston, the Rev. J. G. Kitchin, Miss Payne Smith, and the Rev. A. Boyd

Carpenter will contribute papers for Sunday reading to the November part of the *Quiver*, which commences a new volume. The other contents of the part will include a poem by the Bishop of Derry; papers by Prof. Blaikie, the Rev. John R. Vernon, and Mr. J. F. Rowbotham; three complete stories illustrated; a parable by Lady Laura Hampton; and the first instalments of two new serial stories, viz., "The Heiress of Aberstone" and "Through Devious Ways."

## UNIVERSITY JOTTINGS.

THE opening of term at Oxford has been saddened by the serious illness of Prof. Jowett, the master of Balliol. According to the latest accounts, there has been some improvement in the most unfavourable symptoms; but we fear that his condition is still critical.

THE ceremony of unveiling the stone of dedication of the new building of Manchester New College, in Mansfield-road, Oxford, will take place on Tuesday next, October 20, at 3.15 p.m. Later in the afternoon the session will be opened with an inaugural address by the Rev. John Owen, rector of East Anstey, who has taken for his subject "The Modification of Religious Beliefs regarded as a Condition of Human Progress." In the evening there will be a soirée at the Randolph Hotel.

PROF. SAYCE proposes to deliver a public lecture at Oxford on Wednesday next, October 21, upon "The Bearing of Recent Assyriological Discoveries on the Study of Ancient History," with special reference to the Tel el-Amarna Tablets. He will then immediately leave for Egypt, where his address, for the next six months, will be the Post-office, Cairo.

PROF. GWATKIN will deliver his inaugural lecture, as Dixie professor of ecclesiastical history at Cambridge, on Tuesday next, October 20. He is giving two courses of lectures this term upon "Early Church History."

MESSRS. PERCIVAL announce *A Guide to Greek Tragedy*, by the Rev. Prof. Lewis Campbell, of St. Andrews. The writer's hope has been that, by recording impressions made on himself by somewhat close and long-continued study of the originals, he might assist the reader of Aeschylus, Sophocles, and Euripides, whether in Greek or English, to enter more completely into the spirit and intention of their works.

MR. JAMES SULLY will deliver a course of ten lectures this term at Cambridge, in connexion with the Teachers' Training Syndicate, upon "The Theory of Education."

THE board for oriental studies at Cambridge have added to their list of lectures for this term a course on Assyrian, to be given by Mr. S. Arthur Strong, of St. John's College.

THE Hon. Lionel Walter Rothschild has been elected treasurer of University College, in succession to the late Sir Robert Fowler.

Two courses of popular lectures will be given at Bedford College, London, during the present term by Dr. H. Frank Heath, the professor of English, upon "The Modern Masters of English Fictions"—Dickens, Thackeray, George Eliot, and Mr. George Meredith; and by Mr. Holland Crompton, the professor of chemistry, upon "Passages in the History of a Raindrop," illustrated with experiments.

MR. WILFRED GILL, fellow of Magdalene College, Cambridge, will open a course of lectures at 13, Kensington-square (King's College Department for Ladies) on "The Ethics of Wordsworth, Coleridge, and Emerson," with a free introductory address on Tuesday next, October 23, at 11.15 a.m.

IN view of the proposal, which will shortly come up for discussion, to appoint a syndicate to consider the question of allowing alternatives for Greek in the Previous Examination, Prof. E. C. Clark has issued a pamphlet entitled *Greek and Other Studies at Cambridge* (Macmillan & Bowes). His arguments are not quite the usual ones. While yielding to none in recognising the value of Greek in a liberal education, he protests that the knowledge of Greek required at present is only a sham. If this sham cannot be changed into a reality—and he evidently doubts whether it can—he declares that he will vote for any alternative that substitutes a real knowledge of some modern language other than English. It is not the subject so much as the method of examination which he wishes to see reformed.

## ORIGINAL VERSE.

## HARVEST THOUGHTS.

CAN the crushed grape foresee the wine,  
Or grain between the millstones tell  
All it will be, a food divine,  
A daily bread? And we, ah well!  
May we not be like them at least,  
A portion of the Master's feast?

BEATRIX L. TOLLEMACHE.

## OBITUARY.

## JOHN WILLIAMS.

A LARGE circle of friends will have heard with much regret of the death of Mr. John Williams, the principal editor in the publishing house of Cassell & Co.

He was born in September, 1839, being the only son of the Rev. John Williams, for many years rector of Thornbury, in Herefordshire. He was educated at Marlborough, where he was one of the head-boys in the early days of Dr. Cotton's rule. Having been elected to an exhibition at Trinity College, Oxford, he gained a first class in moderations, and a second class in the final schools (1862), together with Mr. Walter Pater. At one time he edited a musical review, and he was always passionately devoted to music. Twenty-three years ago he became connected with Cassell & Co.; and henceforth all his labour was given to promoting the interests of that firm. It was, we believe, to his fine literary judgment that we owe the "Treasure Island" series, which is now being published in a cheap illustrated form. It was certainly a subject of pride to him that he was thus able to introduce to the reading world an *alumnus* of his old college, under the disguise of "Q." In addition to a general supervision over all the publications issued by Cassell & Co., Mr. Williams was personally responsible for the editing of the Encyclopaedic Dictionary (in fourteen parts or half-volumes); and from this he condensed himself the handy volume known as Cassell's English Dictionary: an Index of the Words and Phrases used in the English of the Present Day (1891).

Hard work did not seem to affect Mr. Williams until the winter of 1889-90, when he was one of the victims of the first epidemic of influenza. From this attack he never really recovered. In the early part of the present summer it became evident that his health was failing. A happy summer holiday in Switzerland seemed to do him good; but immediately on his return home he had a relapse, and he died, very suddenly at the last, on Wednesday, October 7. On Monday, he was buried in the West Brompton Cemetery, after a musical service at St. Philip's Church, Kensington. He leaves a widow and four children.

## THE REV. PERCY MYLES.

ON the same day (October 7) died the Rev. Percy W. Myles, who, at a yet younger age, was cut short in a career of high promise by a wasting illness, also connected with influenza. Best known as a member of the Selborne Society, and editor of its monthly magazine *Nature Notes*, his energies overflowed in many directions. Perhaps his speciality was botany, his attainments in which won for him the fellowship of the Linnean Society. But he was equally a student of literature, and an admirable critic. In January of last year he was chosen to deliver a lecture (in English) before the Rudy Institute at Paris, upon "Contemporary English Literature: its Sources, Characteristics, and Tendencies." This was afterwards printed as a pamphlet, and noticed in the ACADEMY of March 15, 1890:

"It covers the whole of the present century, and every department of literature, within some twenty-four pages; but it is written with such brightness and with so much knowledge, that we have found it neither tedious nor impertinent. The author inclines to the conclusion that science is crushing out poetry."

Before his health broke down, Mr. Myles wrote two or three reviews for the ACADEMY, each of which, we have reason to know, attracted attention in the quarters best capable of estimating them.

MR. PERCY Myles was born in February, 1849, at Kilmoe, county Cork, of which parish his father was rector. He was educated at Tipperary Grammar School, and at Trinity College, Dublin, where he graduated as senior moderator and gold medallist in English language and literature. Though he left his native country early, he always retained the patriotic feelings of a true Irishman. Since 1878, he held a succession of clerical appointments in Middlesex, and he was also an agent of the Additional Curates' Aid Society. Ever ready to preach or lecture, he wore out a powerful frame by over-exertion, and never found time to write any book by which his name should be preserved. But he will always be remembered by those who knew him, however slightly, as the warmest of friends, the most thorough of students, and the most modest of critics. A visit from him was as exhilarating as the draught of a sea-breeze. He has left a widow, who shared his literary sympathies, and often helped him in his work. We understand that Mr. James Britten, of the Natural History Museum, has kindly undertaken to bring out the October number of *Nature Notes*.

## THE REV. J. HOSKYN ABRAHALL.

WE also regret to record the death of the Rev. John Hoskyns Abrahall, whose name will be familiar to readers of the ACADEMY from his frequent contributions on very various subjects.

He was descended from a family that had long been settled in Southern Somerset, and his uncle was well known to a former generation as a Commissioner of Bankruptcy. He was born in 1829, and educated at Balliol College, Oxford, where he gained the Chancellor's prize for Latin verse in 1850, the year before the more famous Charles Stuart Blayds (Calverley). He took his degree in Michaelmas term 1852, where his name appears in the second class, with that of the present Speaker of the House of Commons. In the following year he was elected to a fellowship at Lincoln College, which was then confined by statute to persons born in the diocese of Wells. On Mark Pattison's election to the Rectorship in 1861, he was instituted to the living of Combe Longa, near Woodstock, which had previously been held together with the headship of the college. Dr. Tatham, a notorious Rector in the beginning of the century, used regularly to live at Combe,

and devote more attention to farming his glebe than to academical affairs. Under a later Rector (Radford), Archdeacon Hannah was for some time curate of Combe.

Mr. Hoskyns Abrahall was an old-fashioned scholar, devoted to his books, and fond to the last of turning Latin epigrams. His published works include *Versiculi*; or, *Varieties Latin and English*; and *Western Woods and Waters*. Within a fortnight his son followed him to the grave.

J. S. C.

BY the death of Sir Charles Anderson, of Lea Hall, which occurred last week, Lincolnshire has lost one of her most prominent sons. The deceased baronet was born in 1804, and during the greater portion of a long life devoted much attention to the history and architectural remains of his native county. There was probably not an old building in the shire which he had not examined. His *Guide to the County of Lincoln* is far superior to the common run of works of that kind. Sir Charles took great interest in Scandinavian antiquities, and visited Denmark and Norway at a time when they were a *terra incognita* to the ordinary Englishman. His account of a tour in Iceland, which he made many years ago, will even yet repay perusal.

WE have also to record the death of Mr. Robert Cooke, who was known to several generations of literary men by his position in the publishing house of Mr. John Murray, of Albemarle-street, with which he had been actively connected for no less than fifty-four years.

## MAGAZINES AND REVIEWS.

THE *Expositor* for October is in two respects noticeable. First, it contains articles by two new contributors—Prof. Gwatkin and the Rev. J. Llewelyn Davies. The former contributes a short essay on the "Fourfold Revelation of God," which, though not in the least original, we welcome as a personal "confidence." The latter gives a note on *λογισμός* in 2 Cor. v., which suggests the hope that the distinguished writer is resuming his Pauline studies. Secondly, it lays three more stones in the building which is so slowly and so surely going forward—a reconstructed, popular, but critical view of the Old Testament. Prof. Duff, of Airedale College, gives a study of the development of Jeremiah the man; and the late Prof. Elmslie, a bright study of the Book of Zechariah. Both papers (or addresses) are thoroughly popular, but the first is more directly practical than the second. Prof. Elmslie, in fact, had developed such an intense sympathy with his audience as to be for the moment absolutely untrue to the fundamental principles of the literary criticism of the old Hebrew records. For all that, his sermon-study is still striking, though one needs to imagine preacher and congregation to pardon the otherwise startling concessions made to the Philistines. The other contributors are Dr. Cox, Prof. Marcus Dods, and Prof. Candlish, who continues his discussion of the moral character of pseudonymous books. Let us frankly say that we are disappointed with this second paper. It is very well that the author admits the *locus standi* of the critic and the exegete in the Christian Church. But what is to be said of this sentence: "The conclusion would seem to be that books in which a false authorship is claimed, merely in order to gain the more acceptance for their contents, cannot be divinely inspired, or any part of the canon of Scripture." Surely there is some crude thinking here. Would it not be best to drop these confusing words, "inspired" and "inspiration," altogether in speaking of written historical documents?

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

BARBIER, V. *Monographie des directions des Douanes de France*. Paris: Berger-Levrault. 15 fr.

LÄNGIN, Th. *Die Sprache d. jungen Herder in ihrem Verhältnis zur Schriftsprache*. Leipzig: Fock. 1 M. 50 Pf.

MANDELKERN, S. *Historische Chrestomathie der russischen Litteratur von ihren Anfängen bis auf die neueste Zeit*. Hannover: Hahn. 6 M.

RÉGAMY, F. *Le Japon pratique*. Paris: Hetzel. 4 fr.

WINTER, J., u. A. WÜNSCHE. *Die jüdische Litteratur seit Abchluss d. Kan. ns.* 1. Lfg. Trier: Mayer. 1 M. 50 Pf.

## THEOLOGY, ETC.

DIETERICH, A. *Abraxas. Studien zur Religionsgeschichte d. späteren Altertums*. Leipzig: Teubner. 4 M. 40 Pf.

LAGARDE, P. de. *Altes u. neues üb. das Weihnachtsfest*. Göttingen: Dieterich. 2 M.

LÖBY, A. *Histoire du Canon du Nouveau Testament*. Paris: Maisonneuve. 15 fr.

PELEIDERER, O. *Die Entwicklung der protestantischen Theologie in Deutschland seit Kant u. in Grossbritannien seit 1825*. Freiburg-i.-Br.: Mohr. 10 M.

WENDLAND, P. *Neu entdeckte Fragmente Philos, nebst e. Untersuchung, üb. die ursprüngliche Gestalt der Schrift des sacrificii Abelis et Caini*. Berlin: Reimer. 5 M.

WÜNSCHE, A. *Midrasch T-hilim ot. haggad. Erklärung der Psalmen. Zum ersten Male ins Deutsche übers.* 1. Lfg. Trier: Mayer. 2 M.

## HISTORY, LAW, ETC.

ABU'L-HASAN, J. M. E. *Das Mu'milet Tārikh-i-Bādnādiriye*. (Fasc. 1: Geschichte Persiens in den J. 1747—1750.) Hrsg. v. O. Maun. Leiden: Brill. 3 M.

CARO, G. *Studien zur Geschichte v. Genua. I. Die Verfassung Genua's zur Zeit d. Podestat's (1190—1257)*. Strassburg: Heitz. 4 M.

HINZ, C. H. *Zur Beurtheilung Appians u. Plutarcha in der Darstellung der Ereignisse v. der Ermordung Cäsars bis zum Tode d. M. Brutus*. Ottensen: Christianus. 1 M. 60 Pf.

HÜHNER, R. *Gerichtsurkunden der fränkischen Zeit*. 1. Abth. Bis zum J. 1000. Weimar: Böhlaus. 3 M.

KUNZ, A. *Beiträge zur Geschichte der Seleukiden vom Tode Antiochos's VII. Sidetes bis auf Antiochos XIII. Asiatis*. 129—64 v. C. Leipzig: Fock. 1 M. 20 Pf.

LEMON, Joseph. *La Prépondérance juive: ses origines (1789—1791)*. Paris: Lecoffre. 4 fr.

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## CORRESPONDENCE.

## NOTES ON HIERO[N]DAS.

The University, Durham: Oct. 5, 1891.

III. 8. R(utherford): κοῦ, and in his note: "If the reading is sound, this must mean, 'it becomes of greater importance where etc.'" Read κοῦ. Cottalus is bent on something worse, and the door is not closed—i.e., there is no stopping him.

III. 10. R. assigns κοῦ τα—παιστρην to Cottalus without support from the MS., and reads in 11, τὴν γ' ἐμν. Read τὴν γε μῆν, and restore the passage to Metrotime.

III. 19. K(enyon): ραι παρωτερα πολλον, which R. corrects into ραι ΠΑΡΩ τε καλ Ἀπολλον. The uncials apparently indicate that R. regards the words as desperate; at any rate, his remark is that "the words will give trouble." Why not, without further trouble, read καλ παρωτερα πολλον? Cottalus has thrown his slate between the pallet and the wall, while his knucklebones lie far away in front of the jar, which is used for all sorts of things, among the bellows and nets.

III. 21. K. της ληκυθου. R. corrects: καλ της κεθηρη, and says, "The correction rests upon the belief that ληκυθη—an adscript explaining κεθηρη—was wrongly substituted for it in the text." But what evidence is there that ληκυθη is an adscript? and how did it come to be in the genitive, if we adopt R.'s reading of line 19? Read της ληκυθου, and take it after παρωτερα in l. 19 (cf. for the gen. Ar. Rh. IV. 982, II. 686).

III. 35. K. ταλης, R. τάλας. Perhaps αι λης.

III. 43. R. gives κου—τοῦσε to Lampriscus, without the support of the MS., and reads κοῦ. Read κοῦ, and restore the words to Metrotime.

III. 48. K., καληθην' ωστε μηδ οδοντα κωνσατ. R. corrects thus: ἀληθην' οδοτε μηδ οδοντα κωνσατ. The absence of accents on the last two words is, according to R.'s Preface, "intentional. It is meant to suggest either uncertainty or corruption." But κωντει οδωρας, "to use one's teeth," occurs in the *Epistolas* of Timocles (Meineke, *Fr. Com. Med.*, iii., p. 596), and R.'s correction does not seem needed. Metrotime says her son's exploits are the talk of the place, "and they are true, so I can't use my teeth"—though whether this means that she can't eat a morsel because of her son's behaviour, or that she can't fly at his accusers, because the accusations are true, may be uncertain.

III. 50. K. παν, R. πάχιν. R. translates thus: "And see how he has peeled all the bridge of his nose in a wood, as if he were a creel-man of Delos, &c." But was "having the bridge of his nose peeled" peculiar to or specially characteristic of a Delian fisherman's occupation? Might we not read πάφιν (a heteroclitic accusative of πάφιν οδωρας) and translate ἀληγ "mud" (cf. Ar. Fr. 697)? In that case λελέρηκε would not mean "peeled," but "made mouldy" (Ar. Fr., 511), and would appropriately express the action of mud on the leather shoes, while the comparison of the boy with the fisherman (who naturally does stand about in water a good deal) would also be appropriate.

III. 64. K. δαστράβδι οκωσπεροῖς. R. gives these words to Cottalus, without MS. authority, and reads: ΑΣΤΡΑΒΔΟΚΩΣΠΕΡ οίδα, and says in the notes: "Another crux. Perhaps the initial letters conceal the reading 'Αστράβδος' or 'Αστράβδοκος, when the name would be that of some famous player with the δαστράδες." But Cottalus has thrown aside the δαστράδες as too childish (this is plain both from the passage which R. misunderstands, 19-21, and from ll. 6, 7), and would not plume himself on being an expert with them. I would suggest that the words belong to Lampriscus, and that they conceal the name of some game with the δαστράδες, which it was lawful and innocent enough for a schoolmaster to have heard of and even to be able to name. Read, perhaps, στρεπτίδι οκωσπεροῖς, "you are not satisfied to play streptides like your schoolfellows."

III. 67. K. κινεύτα μηδε καρφοι το γ ηδιστον. R. corrects: κινεύτα μηδε καρφοι το γ ηδιστον. But the proverb appears in Ar. *Lys.* 474, in precisely the same form as in the MS of Hero(n)das. Read: κινεύτα μηδε καρφοι, ει το γ ηδιστον, "I'll make you as still as a mouse, if that's what you want." Of course it is not what the boy wants, but it is schoolmaster humour on such occasions to affect that it is.

V. 29. R. πρὸς Ἀμφιταίην ταῖς, μὴ μὲ πληκτίζειν. But it does not seem possible to construe the last three words by themselves. Remove the comma and read μὲ for μὲ: "no more of these toings with A., if you please."

V. 59-62. K. indicates that ll. 62 and 63 are not spoken by the same person; and it is certain that 63 is spoken by Bitinna. Line 62, therefore, is not spoken by Bitinna; and the indication of the MS. to this effect is confirmed by the fact that ηθης (62) is in the second person. R., however, assigns 62 and preceding lines (from 56) to Bitinna, corrects ηθης into ηθηκα, and says: "the passage will remain obscure until we have discovered the meaning of αχαίκας or etc." The passage as K. gives it is as follows;

(59) εμα τούτοις  
τεῦ δυο Κυδιλλ εποφεθ πηρεων πεντε  
πορ Αντιδωρι τας αχαίκας κινας  
ας πρωι ηθηκα τοι σφυροι τριβοντα.

R. alters εμα in 59 to μὲ, μὲ, changes τούτοις into τούτους, prints εποφεθ without accents to indicate uncertainty, and reads τριβοντα. Now, so long as the meaning of αχαίκας is not authoritatively settled, the presumption raised by the words τοις σφυροι τριβοντα is, I submit, that they are a special make of leg-iron or fetter. If so, there is only one person in danger of having to wear them, not two, and K.'s τριβοντα is right, and R.'s τριβοντα wrong. We must, therefore, separate τούτους τοὺς δύο from τριβοντα, find some construction for the words τούτους τοὺς δύο, and something for τριβοντα to go with. Read οὐα τούτους | τοὺς δύο, Κύδιλλ, "send off this pair," i.e., Pyrrus and Gastron (for Κύδιλλ, see Pind. *Isth.* v. (iv.) 48). At this point Gastron breaks in. Read οὐ' ηθεοι. Gastron has worn the "Achaeans" before, and appeals to Bitinna not to put him into them again so soon.

V. 89. K. και Γερηνιε πεμπτην. Read, perhaps, και γενέσια δ. The γενέσια was a domestic festival in honour of the dead (cf. v. 81, ἐκηρ δὲ τοῖς κακοῖσιν ἔχνταδωμεν) held on the fifth of Boedromion (Mommsen *Heortologie*, p. 209 ff.).

V. 85. K. ἀξις τοι αὐτοῖς εἰς επορτη. R. translates, "You will then wed her . . . the one feast following on the other." But is it likely that the jealous woman would allow Gastron to marry anyone? Translate, "after our offerings to the dead, of course you will have a fine time."

VI. 15-17. K. :

αλλ οὐκεν π[ρ]οσ σ [ηλθ]ον εκποδων ημιν  
φθιρεοει τω βιστρα ω[τα] μουνον και γλασσα  
τα δ ολλ επορτη.

R. gives these lines to a δοιάλη, and says "a passage which will give trouble." May not the first five words be given to Metro, who is just beginning to explain the object of her visit, when Corinto, noticing that the maidservant is pricking her ears, turns on her, bids her be off (for ἐκνοδῶν absolute see L. and S.), curses her (*ib.*, for φθιρεοει), says she is all ears and tongue; but as for her hands, &c., with which she ought to work, they are good for nothing but a holiday?

F. B. JEVONS.

Campbelltown: Oct. 10, 1891.

Mr. Nicholson has laid down one of the principles which must regulate the restoration of the text of Herondas—that the indications given by the papyrus must be closely followed, or at all events must be treated with more respect than has been shown towards them by Mr. Rutherford. There are at least two other principles which it is worth while to state explicitly.

(1) Herondas is not an incorrect or ungraceful writer. His Greek is fluent, simple, and idiomatic. Inelegant or unusual expressions are not to be attributed to him without necessity.

For instance, in I. 82,

τῆ, Γύλλι, πῖοι. δεῖκον οὐ βαρυθεῖσα, is more likely than οὐ σ' ὀργισθεῖσα. (I suggest βαρυθεῖσα, because Mr. Kenyon marks ten letters as missing. In this portion of the text the scribe writes ει, not ι, so that βαρυθεῖσα has ten. But no doubt there are other words which would satisfy the condition).

Again, in I. 49, the text runs—

α σοι χρ . . . ζησ' ἔσ' έθην ἀπαγγεῖλαι

R. prints χρηζουσα. But would Herondas say

έθην ἀπαγγεῖλαι when he meant έθην ἀπαγγελοῦσα? The missing participle may have been "desiring" or "wishing"—perhaps χρηζουσα. The shortening of the η is not an insuperable difficulty, or there may have been a form χρηζουσα.

In I. 68 Mr. Kenyon deciphers

μάτην γέρ Μάδριος καταπλαίεις

For this R. reads καταπλαίεις. But κ is not very like π; and the meaning of καταπλαίεις with the genitive is apparent from v. 59, ἀλλα μεν καταπλαίει, and could not mean "to deplore Mandris." καταπλαστεις would be nearer the letters—"you scheme against Mandris, or weave fictions to his detriment"—but it is not altogether satisfactory.

Further, Herondas must be assumed to use words in their current and familiar senses.

In II. 65. τὰ ὑπέρθυρ' ὑπιά means that the lintel is roasted or blackened with fire (compare l. 35), not "all that lies inside the door is exposed to view."

In III. 30 f., ὥστα οὐα παιδίσκον | ἡ ἐγώ μαι εἰπεῖν η πατήρ ἀνάγματεν means "when we tell him to recite a piece or passage, which a small boy may be expected to do," not "the boy is asked to explain the meaning of παιδίσκος" (R.).

L. 33—ἐνταίθ' οὐκων νιν ἐτερημηνή ηθεῖ

means that he dribbles out the words or βῆσις as from a leaking pitcher (ὑδρίας or πραχοῦ), so that his aged and infirm father is unable to follow. Towards the end of the piece hopes seem to be expressed that castigation will improve his delivery. Perhaps in the last line but one we should read

σιμπούος ὁδὸς ἔτην χεῦτα,

"pouring out his verses fluently." (Herondas himself would write έτηα, but there is a good deal of Atticisation in the text. σιμπούος is, I think, right, after the mention of fitters in the preceding line. In the last line, read ει σαλ θεια.)

The normal usage of verbs again must be assumed, not uses of which there are only a few dubious instances. In IV. 41, R. reads

καρκίνος, οὐ με ζεῖσ:

and translates, "you snail, how you make my blood boil." I do not know whether καρκίνος ever meant a snail, but ζεω is commonly an intransitive verb. But did Herondas write ζεῖσ at all? The text is intelligible—θρείσα κερκίνου μέσον, staring with wider and more vacant eyes than those of a crab.

In III. 10-11 R. reads

κήν τα Νανάκου κλαύσω

οική ταν ταχέως λάζειε τήν γέ έμην ποιστρην.

But λάζειος is an intransitive verb. L. and S. give one or two instances of an acc. following it; but it is the χείρας or μένος of the subject of the verb—a very different thing from real transitivity.

By assigning the words κήν . . . ποιστρην to the boy Kottalos, Mr. Rutherford raises a question involving the second principle which I wish to formulate.

(2) The dramatic propriety of what is said must always be very carefully considered. Herondas is by no means deficient in subtlety of characterisation and delicacy of touch. To begin with the passage just referred to. The words quoted are much more effective as part of Mētrotimē's speech; and there is the further objection that if κήν τα Νανάκου κλαύσω be given to Kottalos, the words must mean "if I receive such a thrashing as N. got," which is not what the origin of the phrase indicates. Until some explanation or better emendation of η ένην κείται is forthcoming, I take it that Mētrotimē said something like this:

κού (καὶ οὐ) μεν ἐς θύρην φοιτῆ  
τοῦ γραμματετεω και τριγκάς η πικρή  
τρύν μισθονείτει

The last day of the month comes, and the fee has to be paid before Kottalos has put in an attendance; and if I weep my eyes out, he won't stop playing the truant. τήν γε μήν παίστρην έκουσερ κ.τ.λ., and he has found the way to the "gambling hell," where low characters congregate, παίστρη being a place where games are played, not "play" or παίδα (compare l. 64).

Mr. Rutherford has sinned more than once against the canon of dramatic poetry in this piece. In l. 34, only the words Απολλον ἄγρεν belong to Lampriscus; they are an exclamation of surprise—surprise that so much excellent teaching should

have produced so little result. What follows is spoken by Mētrotimē. How would Lampriscus know about the grandmother of any one pupil? Mētrotimē proceeds: τούτη, φημι, χὴ μάμη τάληθη (?) ἐρει σοι κ.τ.λ. It is quite true; it is so conspicuous that his grandmother will testify to it, little as she knows of letters. Again, in l. 43, κού (= καὶ οὐ) τόσος λόγος τοῦδε belongs also to Mētrotimē. According to R., Lampriscus makes the pointless and inappropriate remark, κού τόσος λόγος τοῦδε (κοῦ Ionic for ποῦ). Mētrotimē says—it is one of Herondas's happy touches—"And he doesn't matter so much—we should be well rid of the little wretch—but when winter comes I have to pay for the broken tiles."

In 59-60 I take Euthias, &c., to be schoolfellows of Kottalos, not slaves. In l. 61 it would be safer to assume that οὐα στερ οἴσε (like your schoolfellows) belongs to Lampriscus's speech, and to look for some adverb descriptive of a game, and to be construed with παίσειν (l. 63) in the letters άπτραβδ. In l. 70, πρίν χολη βῆται seems to be right (reading χολῆ, a slight change), before I cough or choke with anger. R. writes—πρίν χολη λήξαι, making Lampriscus speak of his own anger as a transitory outburst! In the next line, μή μ' (= μῆ) ικετείω, Αδητρησκε is not very difficult. Πρίσκε is at least unnecessary. Mr. Rutherford would be surprised if a pupil, awaiting castigation, addressed him as "Rutherford" or "Therford"; and even a Greek γραμματιστής, whose social position and dignity were not very great, might be supposed to feel some astonishment. If it is suggested that Κότταδος in the next line stands for Κότταλος, we should have the unusual phenomenon of a boy Francis calling himself "Fanny."

There are several passages in the Μοστρων (L.) where dramatic propriety comes into play. In l. 7 I fail to see how καλεῖ τις can be said either by the servant or by Mētrichē. Mētrichē already knows that there is somebody at the door (l. 1). The servant says κολεῖ (sc. δίστονα, compare V. 56), "my mistress is calling." Then Mētrichē's voice is heard, τις έστω; but before Threissa has time to answer, Gullis herself presses forward and answers the question (it's Gullis, dear old Gullis), bidding the servant stand aside (στρέψον τι, διόλη— the slightly contemptuous and unfamiliar διόλη belongs to the visitor).

In l. 42, κείσος ην ἐλθη belongs to Gullis, whose speech is uninterrupted. Mētrichē does not treat the proposal as a practical one, of which the details are worth considering. She lets Gullis say her say, and then refuses in the strongest terms. In ll. 43-47 there is scarcely enough evidence to justify a serious attempt at restoration; but Gullis perhaps said something like this:

κείνος ην ἐλθη,  
ούτοις τὸ πραχθέν μηδὲ εἰς ἀναστήσος.  
(not a soul will bring up the past against you)  
μένει δὲ ι.ως—τὸ δείμα δ' ἀγριος χειμῶν  
Ιωνίων ἀφέλοι τοῦτο—κούδε εἰς οἴδεν  
τὸ μέλλον ήμεων· έπιστος γάρ άνθρωποις  
τήχη πλανητή τ'· ἀλλα μή τι έστηκε  
σύνεγγυς ήμεων (or ήμιν)

Μη τρ· οὐδὲ εἰς κ.τ.λ.

(I had arrived at σύνεγγυς before seeing Mr. Nicholson's notes. It is practically traceable in the text.)

l. 87 is probably to be assigned to Gullis. She speaks of herself in the third person—ήδιον' οὐνον Γυλλις οὐ πέπωκε. Mētrichē has more tact than to praise her own wine as the best obtainable.

In l. 89, Μυράλη and the other, whatever her name was, are not daughters of Mētrichē, but young women under the control of Gullis (compare γυναῖκι ταῖς νέεις in l. 75, tell such tales to your own young women). Gullis hopes that they may remain young—i.e., manageable, or, perhaps, not insensible to passion while she lives.

In the Ασκληπιος ἀπαθειος, there is a passage where Mr. Rutherford has violated three principles at once—that of dramatic propriety, normal grammar, and unreasonable adherence to the *tradita scriptura*. It is ll. 82-84:

ευμενης ιης  
καλοις ειρ ιρις ταισδε κι τινες τωνδε  
εατ οπινηται τε και γενης ασσον  
Here he reads  
κει τιν' εις ταισδε  
εατ, οπινηται τε και γενης ασσον.

"May she not only find a husband, but fill thou her with offspring?" Is the subjunctive ever so used in Greek? Would not *nubat* be represented by *δύνεσθω* or *δύνεισθαι*? and *γενῆ σάσσει* would most naturally mean "inflict upon them the encumbrance of lineage," or "saddle them with inconvenient relatives"? (It is due to Mr. Rutherford to say that this unhappy phrase is not his own, but suggested to him by a coadjutor). But is the text unsatisfactory as it stands? "Be propitious to them and to their husbands and relations," *καὶ εἰ τινες τὰς διατάξεις δύνεται τε*—not an unlikely substantive from *δύνω*, though it does not seem to be otherwise known—*καὶ γενῆς σάσσον*, near them in race or descent, *γίνεται προσήκοντες*.

I add a few miscellaneous suggestions towards the establishment of the text.

1. 3. *τις τὴν θύρην*; (sc. δρόσεσι); *ἔσθιε!* (come in!)  
37. *καὶ οὐδὲ λήσεις γηράσα—λήσεις οὐδὲ καταγῆράσα* κ.τ.λ.

This is best taken as a question: "will you then . . .?"

In 53 and 56 I should prefer to read

*αὐδρας δὲ Πλοι κ.τ.λ.*

and

*ἴδων σε καθόδη τῇ καὶ Πλοιοῖς,*

unless some satisfactory account of *Μισῆ* can be given. This would provide a more illustrious career for the redoubtable Grylls, and it is graphically not very difficult. Both quantities, Pisa and Pisa, are well known. The following words were, perhaps, *ἐκύμητε | τὰ σπλαγχνά | ἐρα στον κ.τ.λ.*

II. 71 f. *δὲ γῆρας*  
τοῖς θυέτως ἐπεὶ σπλῆν, ἀν δέξεσθαις,  
Σωτερ (Φλιττός?) ἐν Σάμῳ κοθ' δέ [Βρένθος?]  
γελᾶτι: κινάδος εἰμι . . . . δλα' ἔκητ' ἀλκῆς  
Θαρσίων λεηλατούμενος, εἰ Θαλῆς εἴη.

*σπλῆνα* and *λεηλατοῦμενος* have been suggested to me by my friend, Mr. E. J. Palmer. Battarao says: Let him thank my old age for his escape. His audacity would have been knocked out of him otherwise, which happened to that overbearing Philippus in Samos. You smile, Thales? My position in society may be a humble one, but in the matter of personal courage I should be able to despise a Thales any day.

He proceeds (l. 79):

ἐρῆς σὸν μὲν ίσως Μυρτάλης· οὐδὲν δεινόν.  
ἔτι δὲ (πυρῶν?)—ταῦτα δοὺς ἐκεῖνος ἔξεις κ.τ.λ.

You are in love with Myrtale. Well and good. I have an affection for my bread and butter (*πυρῶν*, in the sense of *τὰ διάφτα*, or the money which buys them—compare II. 19-20). Give me the one and you shall have the other; or, if your passion is so very ardent, purchase her outright, and use your own property as you please.

III. 7. *αἱ δορκάτες*. How did Mr. Rutherford fail to see that *ἀστράγαλοι* was an intrusive "adscript"? The fem. article belongs to the missing word, and the line is unmetrical as it stands.

75. Perhaps

οὐδὲ δύον χάρης (οτ δύο)  
οι μέν δρολας τὸν στόπον τράχυοντιν

not even selling him for export to a country where the lash is hard enough to bite into steel—not even there would there be punishment severe enough to keep him straight.

97. Read *αἱ θεαὶ βλέποντες*

IV. 86. *οὐκας βέθηκεν*, how it stands, its attitude.

None of these readings involves much deviation from the text. For instance, Mr. Kenyon's specimen page suffices to show that *ταὶ γρα* might be almost indistinguishable from *ταὶ στα* (l. 77), in a handwriting not very dissimilar from that of the scribe whose copy we have. It is to be hoped that a certain number of conjectures will be either decisively confirmed or finally put out of court by further examination of the papyrus—examination directed upon the particular letters involved.

W. R. HARDIE.

#### "MEASURE FOR MEASURE" (ACT I, SC. I.).

London: Sept. 17, 1891.

"Of government the properties to unfold,  
Would seem in me to affect speech and discourse,  
Since I am put to know that your own science  
Exceeds, in that, the lists of all advice  
My strength can give you: then no more remains  
But that to your sufficiency as your worth is  
able  
And let them work."

This passage has always been a stumbling-block to editors of Shakspere. Various suggestions have been made with a view to removing its acknowledged obscurity; but no proposed reading has obtained general acceptance. I venture to think that the difficulty may be fully met by the following slight changes:—(1) After "strength" insert "I." (2) After "remains" place a colon. (3) For the succeeding "But" read "Put."

The Duke first avows his inability to instruct Escalus, whose knowledge "exceeds the lists of all advice"; but he continues, "My strength [authority] *I can* give you, then no more remains." Having knowledge, and invested with power, nothing more is required to constitute him an effective ruler. "Put that [my deputed authority] to your sufficiency [knowledge and ability] as your worth is able [as your virtues fit you to do], and let them work." After a few more words he gives Escalus his commission.

Dr. Johnson devotes a long note to this passage, and paraphrases it in accordance with the meaning which he seeks to give it by some verbal changes of no value; while he misses the point that Escalus only received power with the gift of his commission, and makes the Duke say, "Your virtue is now invested with power equal to your knowledge," when as yet it was not.

The slight change I propose is consistent with the probability that the Duke's speech would express his intention to invest Escalus with authority, of which the actual text gives no indication. Moreover, if my reading may be accepted, it disposes of the rather extravagant conjecture of Theobald and Malone: that two half-lines are missing after "sufficiency"—half-lines which Sir T. Hammer boldly ventured to supply "ex hypothesi." The peculiar expression, "I am put to know," has been objected to, but parallels the modern expression sanctioned by such a master of English as Mr. Ruskin, "To be by way of knowing." In his article on "The Black Arts" Mr. Ruskin says, "Though I am by way of knowing as much geography as most people."

S. T. WHITEFORD.

#### GUILLAUME DE DIGULLEVILLE.

Stanhoe Grange, Norfolk: Oct. 7, 1891.

A somewhat lengthy discussion took place in the ACADEMY two years ago (March, 1889) as to the correct spelling of the name of the author of the *Trois Pèlerinages*. In view of the recent announcement that an edition of the French text of these poems is in preparation for the Roxburghe Club, it may be as well to point out that M. Gaston Paris (*La Littérature Française au Moyen Age*, 2<sup>e</sup> éd.; p. 311, l. 23, p. 313, l. 39, p. 314, l. 15) has now definitely adopted Guillaume de Digulleville as the correct form of the name, Digulleville being apparently a place in Normandy in the modern Department of Manche. It may be added that this particular form of the name was not mentioned in the discussion referred to above.

PAGET TOYNBEE.

#### PAPAL INFALLIBILITY.

Louvain: Oct. 10, 1891.

In his remarkable review of Miss Brane's *Life of St. Dominic* (ACADEMY, October 10), Mr.

Arthur Galton says: "The difficulty is to believe that the same authority should be at once semi-barbarous and infallible." He is in the right, and no one will ever contradict him. But these words show that the reviewer, like many thousands of others, has no true idea of Papal Infallibility. This has nothing to do with impeccability; and no Catholic has ever believed that the Pope is impeccable. Infallibility is concerned only with the teaching of dogmas, and, in this respect also, it has very narrow limits in the minds of Catholics. It consists only in this assumption, "that the Pope is a true witness of the Christian Faith": that when, after a long and minute study of the matter, and accurate historical researches, he declares, in the name of the whole Church, that this or that dogma has been always believed by Christians, his testimony is assumed to be true and free from error. Papal Infallibility is only that and nothing more.

C. DE HARLEZ.

#### "THE SCAPEGOAT."

Hawthorns, near Keswick: Oct. 10, 1891.

In acknowledging the justice of Mr. Budgett Meakin's criticisms of what is called the local colour of *The Scapegoat*, and in telling you that I have asked the printers to correct such of the minor errors as relate to the spelling of Moorish words and proper names, will you permit me to say how much my book owes to the graphic and accurate sketches of travel which that brilliant young Tangier journalist has contributed during the past six or seven years to the pages of the *Times of Morocco*?

HALL CAINE.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 18, 4 p.m. Sunday Lecture Society: "Brain Rust," by Sir James Crichton-Browne, illustrated with Drawings and Diagrams.

4 p.m. South Place Institute: "Aficia: its Past and Future," by Mr. J. Scott Keltie.

7.30 p.m. Ethical: "Luxury and Refinement," by Mr. B. Bosanquet.

MONDAY, Oct. 19, 5 p.m. Hellenic: "The Old Hecatomedon," by Mr. Penrose; "The Vitruvian Account of the Greek Stage," by Mr. Louis Dyer.

8 p.m. Royal Academy: "The Head and Face," III., by Prof. W. Anderson.

WEDNESDAY, Oct. 21, 8 p.m. Microscopical: "The Foraminifera from the Gault of Folkestone," by Mr. F. Chapman; "New Infusoria from the Freshwaters of the United States," by Dr. A. C. Stokes; "Leach's Lantern Microscope," Demonstration, by Messrs. W. J. Chadwick and W. Leach.

THURSDAY, Oct. 22, 8 p.m. Royal Academy: "The Upper Extremity," I., by Prof. W. Anderson.

FRIDAY, Oct. 23, 8 p.m. New Shakspere: "The Analogues of the Story of *Marina*, and the Origins of the Story of *Lear*," by Mr. P. Z. Round.

#### SCIENCE.

##### A NEW TRANSLATION OF THE CHALDAEAN EPIC.

*Izudbar—Nimrod*. Eine altbabylonische Heldensage. By Alfred Jeremias. (Leipzig: Teubner.)

It was unfortunate for Dr. Jeremias that his interesting little book on the Chaldean Epic was in type before Mr. Pinches announced his discovery of the true name of its hero. At the same time, it says but little for the critical judgment of the German scholar that he should not have accepted the correct reading of the name at once, and have seen that it represents the Gilgames of Aelian. Dr. Jeremias, indeed, is evidently a philologist, rather than an historian or a critic. In his Appendices on the relation of Istar to Semiramis and of Gilgames to Héralkés, though his instincts lead him in the right direction, he adopts a hesitating tone, which

indicates that he is treading on unfamiliar ground. The Appendices in question should either not have been written or else have been worked out in fuller detail.

The bulk of the book consists of an introduction to the ancient Chaldean Epic, which recounts the Twelve Labours of Gilgames, and a translation or paraphrase of its contents so far as they have been preserved to us. The admirable edition of the text by Prof. Haupt has been made the basis of the new translation. Since the publication of George Smith's *Chaldean Genesis* in 1875, our knowledge of the Assyrian vocabulary has made great strides; nevertheless, it is striking how little substantial difference there is between the latest rendering of the Epic and that given for the first time by the English Assyriologist, in spite of the patronising tone adopted by Dr. Jeremias towards the latter. The difference lies in the meaning attached to individual words rather than in the general sense of the passages in which they occur.

It is needless to say that Dr. Jeremias's work as a translator has been well and carefully done, and that everyone who wants to see the translation of the Epic brought up to the present level of knowledge ought to procure a copy of the book, the price of which, moreover, places it within the reach of the poorest scholar. Let him remember, however, that the title of the book has already become obsolete. The provisional name of Izdubar applied to the hero of the Epic in default of anything better has vanished into thin air, and the identification with the Biblical Nimrod has met with the fate which it deserved. The identification, in fact, proved how much the Assyriologists had to learn in the way of historical and Biblical criticism.

Dr. Jeremias has added some well-chosen illustrations to his work, among which it may be noticed that the divine figure falsely identified with Merodach by George Smith is rightly described by him as a figure of Istar. But why does he call Ubara-Tutu, the father of the Chaldean Noah, Kidin-Marduk, and Xisuthros, the Chaldean Noah himself, Sit-napshtim? They happen to be two of the very few Babylonian names whose real pronunciation has been certified to us by Greek tradition. It augurs badly for the historical sense of the Assyriologists if they prefer their own readings to those of Bérôssos. Nor can Dr. Jeremias be right in identifying the "twin" mountains of Mâsu, through which the sun passes at rising and setting, with the desert plain of Mas in Northern Arabia.

It is the privilege of a reviewer to pick out the flaws in the book he criticises, and to say but little about the rest of the work. In a progressive science like Assyriology errors of detail and differences of opinion are inevitable, and do not detract from the value of a good piece of work. And Dr. Jeremias's book is not only a good piece of work, but a useful piece of work as well.

A. H. SAYCE.

#### CORRESPONDENCE.

##### THE CELTIC ETYMOLOGIES IN FICK'S COMPARATIVE DICTIONARY, VOL. I.

Alum Bay, Isle of Wight: Sept. 7, 1891.

The first volume of the new edition of Dr. Fick's Comparative Dictionary of the Indo-Germanic Languages contains a large number of Celtic etymologies; and the reviews of that volume by Prof. Sayce in the ACADEMY for September 5, 1891, and by Prof. Victor Henry in the *Revue Critique* for August 17, 1891, are so worded as to convey the impression that all or some of these etymologies are due to me. I wish to state distinctly that this is not the case. My share of the new edition—the *Wortschatz der Keltischen Sprachheit*—is confined to the second volume, and the MS. is still in the hands of the translator, Prof. Bezzenger, by whom alone it has been utilised.\*

My object in making this statement is partly to disclaim the credit of many excellent combinations which are Dr. Fick's, not mine, and partly to relieve myself from responsibility for some etymologies which seem to me erroneous. Such are the following:

P. 3, l. 24, The Ir. *ind, inn* "end," Old-Welsh *hin*, may be cognate with Goth. *andeis*, but cannot come from *\*ántos*, which would yield *é* in Irish.

P. 17, l. 2, p. 167, l. 28, and p. 352, l. 21, in Old-Ir. *om* "raw," which Dr. Fick writes *ad-gaur* "I address," "I entreat," should be connected with *γῆρας*, and not with *ἄροπα*, &c. Dr. Fick was misled by the lemma *convenio*, which here means "I accost," not "I assemble."

P. 43, l. 32, *for cedidit, read cecidit*. Here and elsewhere I correct an obvious misprint.

P. 46, l. 19, "altirisch *eu* *cun* m. Hund" should be *cú*, m. gen. *con*.

P. 47, last line, p. 427, l. 22, *Clotri* (=O.H.G. *Hlederich*) is Cymric, not Irish.

P. 49, l. 9, p. 420, l. 10. As *kv* becomes *p* in Gaulish, the Gaulish *vindo-s* "white," cannot possibly be connected with Skr. *विन्द* or Goth. *hveit-s*. Rather compare (with Kluge) Goth. *vintras*, Eng. winter, as the *white* season.

P. 49, penult. line, the Old-Ir. *togu* "eligo," is from "to-gusó," not "to-gusu."

P. 50, l. 12, *ro-genair* should be *ro-yénair* = "pro-geyn."

P. 53, ll. 9, 10, p. 433, l. 4 from bottom, *dele* "ghai," Kymr. *gwaew*, Corn. *gew*."

P. 53, l. 18, p. 434, l. 31, *dele* "altir. gaim."

P. 53, l. 22, *for gaim, cambr. gaem, read gem, gam.*

P. 70, l. 23, *dan* Gabe, Talent. Read *dán*.

P. 71, l. 6, p. 460, l. 4. As *d* is the Old-Ir. consonant which corresponds with Latin *d*, the Old-Ir. *tenga* "tongue," can have nothing to do with Latin *dingua*, later *lingua*. It may perhaps be connected with Latin *ta-n-go*.

P. 80, l. 6, p. 474, penult. line, Ir. *cóica*, "fifty," now *caoga*, is not from *cóic-ca(t)*, but from *cócecont*, a primeval Celtic *gongekont*. See Richard Schmidt in Brugmann and Streitberg's *Indogermanische Forschungen*, i. 45.

P. 87, l. 30, p. 487, l. 31, *for ambactes, read ambactos.*

P. 90, l. 20, The Ir. *co-beden*, "conjugation" (from *\*con-vednā*), and *co-bodlas* (not "con-bodlas"!), "communion," belong to the root 2. *vedh* (p. 125), not to *vbhendh*.

P. 92, l. 29, *for Kym. bothar, bozar, read Kymr. byddar.*

P. 98, l. 8, p. 502, last line, *for neart read nert.*

P. 99, l. 35, p. 505, l. 11, "irisch *inga*

*Nagel.*" The Old-Ir. form is *ingen*. See Ascoli, *Glossarium palaeo-hibernicum*, p. lxxxvii.

P. 102, l. 24, "irisch *mín* exilis." Ir. *mín* is *exilis*, and belongs to *minus*, p. 509; Ir. *mín* (=W. *mwyn*) is *mollis*, tener, *tenellus*.

P. 112, l. 1, "cambr. *ieu jung*." *Ieu* is the comparative of *ieuanc*, and means "younger."

P. 112, l. 10, p. 521, l. 25, *for altir. iodhna read altir. idna.*

P. 116, ll. 8, 12, *for altirisch ruadh read altir. riad.*

P. 119, l. 29. The assumed development of *t* from *j (y)* is impossible in Irish, and also (I venture to say) in Greek.

P. 126, l. 9, p. 308, l. 2, p. 544, l. 12, "altir. finnaim ich finde." So, also, Windisch. But *finnaim* (=W. *gwn*) means "I know."

P. 128, l. 5. Here Ir. *faith* "prophet," is put doubtfully with Skr. *vatāmi*, Gr. *αἰσθέθαι*. But *faith* (with Latin *vates*) rather belongs to the West-European group represented by Goth. *vōðs*, N.H.G. *Wuth*, Old-Norse *ōþr*. See Kluge, s.v. *Wut*. See, also, Dr. Fick himself at P. 542.

P. 144, l. 19. Here "altir. *tain Diebstahl*" is referred to the root *stād* "bergen, stehlen." The word meant is *táin* "a driving," from *\*to-ayni*, *root ag*, whence *ájámi*, *áyw*, *ago*. See *azó*, p. 2.

P. 217, l. 14, "altir. *gen Mund*." The word meant is *gin*, which comes from *\*genu = γέννω*, just as *bir* "spit," *il* "many," *mid* "mead," and *smir* "marrow," come respectively from *\*beru* (=Latin *veru*), *(\*p)elū* (=Goth. *filu*), *\*medu* (=Gr. *μέθυ*), and *\*smeru* = O.H.G. *smēro*, now *Schmeer*.

P. 218, l. 8, *for altir. gaim* read *alteymr. gaem*.

P. 254, l. 9, "ir. *una reimigen*." The word meant is *úna*, which has lost initial *p*, and is cognate with Latin *párus*, &c.

P. 260, l. 24, p. 486, last line, p. 487, l. 2, "altir. *lin voll*" is compared with Skr. *prānā*. The word meant is *lán* = W. *llawn*.

P. 296, l. 1, "altir. *léc sine*." Read *léc* "sine," Sg. 222<sup>2</sup>, 4.

P. 304, l. 10, *for adhaerco read adhaereo.*

P. 330, l. 2, "altir. *síth fetus*." Read *suth*, which is cognate with *úðr*, *úsu*, as *súth* "rainy weather," is cognate with *úðr*, *úsu*.

P. 349, l. 4, "altirisch *aul*, pl. *aualen Apfel*." This should be "Mittelkymrisch *aul*, pl. *aualeu*," now *afal*, pl. *afalau*.

P. 350, l. 25. Here the Old-Ir. "ám Schaar" is compared with Latin *aymen*. But in the only MS. in which a subst. *ám* has been found it always means "hand." See Ascoli, *Glossarium palaeo-hibernicum*, p. xl. No reliance can, of course, be placed on O'Reilly's "am s. a people, go ám sea-faring people."

P. 353, l. 26, should be cancelled. To compare the Gaulish prefix *ande-* and the Old-Ir. *ind-* with Gr. *ἀντί*, Latin *ante* is to break one of the best established phonetic laws. The Irish cognate of *ante* is *étan* "forehead."

P. 360, last line. The "britisch ep" horse, is found only in derivatives, such as Welsh *ebawl* "colt," Corn. *ebol*, *ebel*.

P. 362, l. 18, *for omn read omun.*

P. 364, l. 6, *for altir. (iom)rain read altir. (imm)ráim*; and *for im-rad* "sie umruderten" read *imraset* (*rectius immrásat*), L.U. 26<sup>2</sup>, 6.

P. 364, l. 28, *for heirpp read heirp.*

P. 365, l. 14, *for elerhe read elerhc* (*rectius elerch*).

P. 369, l. 23, *for com-arpi Miterbe read comarbe Erbe, Nachfolger.* In Wb. 19, c. 20, *comarpi* renders the "heredes" of the text (Ep. ad Galatas, iii. 29).

P. 372, l. 24. As *ail* "rock" is a stem in *k* (or *g?*), *for aljaka read aljak* (or *aljaq?*).

P. 378, l. 4 from bottom, *for cá-c, pá-p read cá-ch, pau-p.*

P. 394, l. 10, *for prenn read prenu.*

P. 403, l. 4, *dele* "altir. gen. *gríuin*," which

\* See his paper, entitled "Die indogermanischen gutturalreihen" (Bezz. Beitr., xvi. 236, note 3).

seems a loan-word, connected with Eng. *griffin*, Germ. *greif*.

P. 405, l. 23, *for blacht read blicht*. The Irish *blicht* (from \*mleg-ti) and *mlacht* "milk," here connected with γλέας and *lac*, really belong to ἀ-μλέγω, *mulgeo*, &c., p. 517.

P. 408, l. 28. If the nasal in γλύπτι, *gingrire*, is radical, the Ir. *giugrann* "barnacle-goose," cannot be connected.

P. 412, l. 27, *dele* "altir. *gōs* Gans (aus gend-?)". From *gend* only *genn* could come.

P. 415, l. 6, *for ro-gad read ro-gād*.

P. 418, l. 24, *for ad-grennim read in-grennim*.

P. 422, l. 4. The "gallisch Centrōnes" is here connected with κέντρον. But the true reading seems *Centrōnes*. See Glück, *Der deutsche Name Brachio*, München, 1864, p. 13.

P. 425, l. 4, "altir. *cobh*." *Read cob*.

P. 428, l. 14, "irisch cun hoch." Perhaps Ir. *cun*, in names like *Con-chobar*, *Con-gus*, is meant, or Welsh *cyn-*, posttonic *-cun*.

P. 434, l. 2, *for* "altir. *goss Gans*" *read altir. gēs Schwan*.

P. 444, l. 6. The Old-Ir. *torbe* "gain, profit," now *tarbha*, is here connected with Goth. *thaurban*. But the aspiration of the *b* shows that this is impossible. *Torbe* seems = *to-ro-be*, as *forbe* "perfecting, completion," now *forba*, is = *for-be*.

P. 444, l. 33. The Old-Ir. *tol* "desire," seems from \**to-lēd*, root *lē*, p. 539. It cannot, at all events, be connected with Latin *tollo* or Goth. *thulan*.

P. 445, l. 31. The Old-Ir. *tir* is a stem in *s*, not in *i*.

P. 446, l. 23. The Irish stem *tiprat* "a well," is here equated with Latin *Tiburt*. But *tiprat* comes from *to-ailth-bhurant-* (compare the cognate verb *do-eprannat* *afflant*), and is cognate with Goth. *brunnna*, Gr. φέαρ.

P. 451, l. 9. The stem of Ir. *dám* (cognate with δῆμος, Dor. δῆμος) is *dámā*, not *dámō*.

P. 454, l. 28, *for altir. dearna* Hand *read altir. derna* Handfläche.

P. 455, l. 6. The Gaulish *druida* is here, as usual, connected with δῆμος. This seems mere *volksystemologie*. Connect it rather with the Pruss. *druwi-s*, "belief," the Goth. *triggrs*, the Germ. *treu*, and compare for the meaning *soothsayer*, *Wahr-sager*.

P. 456, l. 28. Here the Old-Ir. *dálgud* "remissio," is connected with δέλιξις, *indulgeo*, &c. But it is the verbal noun of *do-lugim*, and stands for *dé-logetu*.

P. 457, l. 5 from bottom, p. 458, l. 7. The *d* of the Irish proclitic prep. *do* is a *t* which has been medialised owing to the absence of accent. *Do* (from *to-*) cannot therefore be connected with the -*te* in *oikē-te*, the -*do* in *en-do*, &c. Unless Goth. *du* stands for *\*thu*, I know of no cognate.

P. 462, l. 6. *Dele* "gäisch dag, brit. day, dayer," which are modern loans from English.

P. 473, penult. line, *dele* cambr. edil, &c. The *dl* in the modern *eiddil* proves that it cannot possibly be cognate with Latin *petilus*.

P. 485, l. 15, *for unād read unād*.

P. 499, ll. 21, 30, *for ni read ni*.

P. 502, ll. 6, 7. Old-Ir. *nem* "heaven," and Corn. *nef* cannot be connected with *έπος*, *nabhas*, as the Breton *env* proves that the Old-Celtic form was *nemos*, not *nebos*.

P. 506, l. 19, *for ambe- read ambi-*.

P. 507, l. 16, *for more read mori*.

P. 514, l. 18, *for mébol read mebol*.

P. 522, last line, *for jag read jagi*.

P. 532, l. 22. Here Dr. Fick, following Curtius, connects the Old-Ir. *at-luchur* "I say," with Latin *loquor*, Gr. ἀδοκώ, &c. The Mid.-Ir. *to-thluigim* shows that the root of *at-luchur* begins with *t*, and that *ad-luchur* is the right spelling. Whether Latin *loquor* stands for *\*loquor* (as *lūtus* for *\*tlātus* = *τλάτος*), and, if so, whether the Old-Slav. *tlākū* "erklärung, übersetzung," or the Lith. *tulkas* "interpretor," is cognate

must leave philologists to decide. If *loquor* is the prehistoric form, *loquor* cannot be cognate with *ἀδοκώ*.

P. 536, l. 8. The Old-Ir. *lige* is a stem in *io*, not in *s*.

P. 529, l. 4. *Lutetia*. Is not this a scribe's error for *Lucetia*? The forms in the MSS. of Ptolemy and Strabo begin with *Λουκε-*.

P. 557, l. 13, *for saileach read gen. sailech*.

P. 559, l. 8, *for sucknam read sucnam*. But the only quotable Old-Welsh form of this verb is the compound *dissunnetic* (gl. *exhausta*).

P. 578, l. 26, *for chwegrwyn read chwegrwn*.

I trust that some good Iranian scholar will do for the Zend comparisons what I have here tried to do for the Celtic. Dr. Fick loves his science too well to be offended by honest criticism; and his book is so useful, and, on the whole, so excellent, that it is the duty of every specialist to help in making it as perfect as possible.

WHITLEY STOKES.

#### SCIENCE NOTES.

MESSRS. PERCIVAL & CO. will issue shortly a work by Dr. G. Thin on *Leprosy*, dealing with its history, geographical distribution, symptoms, course, pathology, and treatment, and with the legislative enactments which have been put in force in different countries where the disease has prevailed.

#### FINE ART.

A *Dictionary of Greek and Roman Antiquities*, Edited by W. Smith, W. Wayte, and G. E. Marindin. Third Edition, Revised and Enlarged. In 2 vols. (Murray.)

THERE are few subjects upon which the modern reader of ancient texts is more liable to be puzzled than upon the processes of antiquity—the processes of art, manufacture, or occasional works. There are many descriptions extant of the way in which things were done, but they are not clear to us. Sometimes the cause of this is with ourselves. What does an ordinary scholar know of weaving, or of making a road? Few readers have near them an institute like the Pitt-Rivers collection at Oxford, in which the simpler and older methods of weaving or spinning or the like may be studied. Sometimes the process to be described was unfamiliar to the writer himself. Not all authors had built their own bridges, like Caesar, or actually seen the laying-out of a camp, like Polybius. Sometimes, again, no doubt, the writer left out many little touches, as too well known or too trivial, and we suffer from their suppression. Pliny, for instance, leaves many matters only half described. But with this obscurity the editors and writers of the new *Dictionary of Antiquities* have set themselves to cope; and their descriptions of work, careful, but not over-technical, should be of the greatest service. (By an unhappy oversight, however, the two bridges of Xerxes are run into one by the author of the article "Pons.")

Not only in this department, however, is the new edition fuller and clearer than the old. The increase in bulk, giving about eight hundred pages more, is easily understood when we see how the old articles have been remodelled, rewritten, or enlarged, according to need, and lavishly illustrated. So many new topics have claimed a place, so many old ones have grown in importance

and demand more space, that we are surprised not to find the complete work even bigger than it is. Ancient art, for instance, now calls for lengthy articles on gems, on painting, on architecture, on sculpture, and needs many illustrations to bring out its points. The article on "Terra-cottas" (by Mr. A. S. Murray) is full and well up-to-date, but it seems oddly named among a series of articles bearing classical titles. The illustrations of the article on "Stataaria Ars" (by Mr. E. A. Gardner) are not all equally good. The face is a not unimportant part of statuary; yet here we find that the faces of the later statues or reliefs are made to look tame and spiritless, while the stony smile of the archaic ones is not very well caught. Indeed, we think that some of the pictures throughout the work are hardly worthy of their place. There is one which should never have been inserted at all, and those on p. 597 of vol. i. and p. 566 of vol. ii. are total failures. Some of the others, perhaps, suffer from not being printed on better paper. There are, of course, many good ones, and many which (as those on hairdressing, "Coma") will, with all their plainness, be found very helpful. But, speaking generally, the designs are less happy than the diagrams, some of which are wonderfully clear—e.g., that of the various optical corrections used in the Parthenon ("Templum").

It is impossible to turn over the pages of these volumes, however cursorily, without seeing how enormously the knowledge of antiquity has been extended since the time of the first and second editions (1842, 1848; earlier than the completion of Grote's History). As Dr. Smith says, the last forty years "have been a period of quite exceptional activity both in classical research and exploration"; and the views held on many of the subjects treated "have been greatly altered by newly discovered inscriptions, by additions to museums, and by the labours of recent scholarship bestowed upon such collections." It is the inscriptions chiefly which have increased our knowledge of constitutional antiquities. On this and on other sides the editors have aimed at completeness in their list of subjects, and we do not suppose that they are far from having attained it; the only topic on which we have consulted the index in vain is that of the winds. It was natural to think that Boreas had as much claim to insertion as Boötēs. We have read with particular interest the articles on "Exercitus" (by Mr. Purser), "Fictile" (Mr. Cecil Smith), "Principes" (Prof. Pelham), "Vas" (Mr. Tubbs), and "Via" (Mr. Perry). That on "Agricultura" (by Prof. Wilkins), though rather dry, shows that it was possible to add something both new and true to Prof. W. Ramsay's original excellent article. But for the moment, at least, nothing will be consulted more often or more eagerly than the analysis at the end of vol. ii. of what the new *Αθηναίων πολίτεια* has to tell us on various subjects treated of earlier in the Dictionary. It was published too late to be used by the writers of the articles, but by a happy thought it has been thus turned to account by Dr. Hager, Mr. Wayte, and Mr. Marindin.

## CORRESPONDENCE.

## THE MENTION OF AN IONIAN GREEK IN THE TABLETS OF TEL EL-AMARNA.

Queen's College, Oxford: Oct. 10, 1891.

There seems to be no end to the surprises which the Tel el-Amarna tablets have in store for us. I have just found in one of them (*Mittheilungen aus den orientalischen Sammlungen*, ii., No. 42, l. 16) the mention of an "Ionian" who was connected in some way with "the country of Tyre." The passage is as follows:

"amīl ḫīvāna ana mat Zuri ina-lugi ina yume sāmāni abes ipu annā ina-su yiqabu amatu sarutu ina pani sari."

"The Ionian marched (?) against the country of Tyre; doing this deed in it for eight days, he speaks seditious words before the king."

Unfortunately I do not know the signification of the word *ina-lugi*. The name of the "Ionian" is identical with the Biblical Javan, since the Hebrew syllable *yav* would necessarily be represented in Assyrian by *yiv*.

A. H. SAYCE.

## THE STORY OF THE SEKHTI.

London: Sept. 30, 1891.

Have you space to note a little discovery which shows in what unexpected fashion additions may be made to the fragmentary records of Egypt?

Mr. Percy E. Newberry (who is now devoting himself to the Archaeological Survey of Egypt), while turning over a box-full of fragments of papyri in the great collection belonging to Mr. Tyssen-Amherst at Didlington, Norfolk, observed among them a number of small pieces with writing in the ancient style of the Middle Kingdom c. B.C. 2500. Some of these he strongly suspected to be from the Story of the Sekhti, the main part of which is contained in two copies at Berlin. Mr. Newberry carefully traced them all, and I have since examined these tracings with him. Not only portions of the commencement of the Story of the Sekhti, but also a few small chips from the beginning of Sanehat are among them, together with others that I could not immediately identify. There can be no doubt but that these fragments are the "rubbish" of the great papyri purchased by Lepsius in London about 1840. Such rubbish is very precious. The beginning of the Story of Sanehat is missing from the Berlin Papyrus, but most fortunately Prof. Maspero discovered some years ago a very late and corrupt copy of it in a tomb at Thebes. The Amherst fragments, of a few words each, are enough to prove the genuine antiquity of the text as well as the corruptness of the copy.

Mr. Newberry very kindly promised me all his copies; and I hope to publish them, along with a still more important fragment from the British Museum collection, in the December number of the *Proceedings* of the Society of Biblical Archaeology.

F. L. GRIFFITH.

## THE AMORITES AND HEBREWS IN EARLY CUNEIFORM INSCRIPTIONS.

Weston-super-Mare: Oct. 10, 1891.

Prof. Sayce's letter in the ACADEMY of October 3 (p. 291) raises several curious questions, on which allow me to make a few notes.

1. It has seemed to me that the name Mamortha or Mabortha applied to Shekem contained Martu, and showed its identity with Brathu, and indicated that the name had travelled southwards like Usu.

2. "The land of the Amorites," as shown in the Tel el-Amarna tablets, corresponds with the information to be drawn from the Old Testament, and from Egyptian records, which also concurrently show us an Amorite and Hittite offset of very early date in the South, naturally to be connected with the Hyksos domination in Egypt and settlement of Zoan.

3. I have long ago conjectured and noted that the bow-bearing Sati of the Egyptian monuments might be the Suti of whom Friedrich Delitzsch writes in *Wo lag das Paradies?* but the data seemed to put them off in too remote a region. Now, however, that difficulty is removed. In an Egyptian relief, Set, Sut, Sutekh, the great god of Hyksos and Hittites, is teaching Thothmes III. to use the bow. Had this name any original connexion with Sutu, Suti? (Woodcut, Wilkinson ed. Birch, III. 137.)

4. Khubur = כְּבָעַר. I have noticed in Rey's Map of Syria Kheber-keui to the north of the plain of Saruj (Serug), and identified it as a probable memorial of the patriarchal Eber, כְּבָעַר, on the ground of equivalence which Prof. Sayce mentions (*Life and Times of Joseph*, p. 12), and earlier, but I forget where. I see it was in MS. notes on the name Khibur in the list of Rāmeses III. at Medinet Habu, which had been taken for Hebron. I suggested Khabur, or Kheber-Keui between Urfah and Birejik, or Tel Hibr, near Kinnesrin (Sachau, 113). Possibly all of these may be involved in reality. Lenormant (*Les Origines de l'Histoire*, iii. 59), on Balaam's prophecy, Numb. xxiv. 24 ("vex Eber") points out that this refers to the Eber han-nahar (Jos. xxiv. 2, 3, 14, 15; 2 Sam. x. 16; 1 Chron. xix. 16; 1 Reg. [III. Reg. in Vulg.]). Jerome translates "vastabuntque Hebraeos." Lenormant says "not the Hebrews, but," what we have quoted. But Prof. Sayce makes us look deeper; and the very learned and sagacious D. H. Haigh here, as in other points, proved more right than could twenty years ago have been believed in identifying the Khubur with the Biblical Eber. I have often pondered on this ancient list (*Wo lag*, &c., p. 101) and this Khabur, with the same designation as Amanus, and next to it. The next name (also a place for cedars) is Khasur (Khashur). Now there is a Tel Khasur in the mountain country north-west of Birejik, and very near the east bank of the Euphrates, marked in Rey's map. These things, with the very early date of the name, chime remarkably with the name 'Eber in the patriarchal list in Gen. x. Any light on the Amorite language will be welcome.

HENRY GEORGE TOMKINS.

P.S.—It is a very curious thing that as Khashur occurs next to Khabur (both as cedar-mountains) in the old geographical list to which Prof. Sayce refers, so do the equivalent names come together in the list of Rāmeses III. at Medinet Habu—viz., Az-*z* and Khibur.

I wish to add to my remarks on Suti and Sati, that a proper name of a man Suti (A. V. Sotai) occurs in Ezra ii. 55: Neh. vii. 57, among the Nethinim. Perhaps it is an ethnic name. I have before conjectured that it came from the god Sut, or Sutekh, like Seti in Egypt.

## NOTES ON ART AND ARCHAEOLOGY.

MRS. ANNA LEA MERRITT has added a leaflet to the re-issue of *The Life and Literary Remains of her late husband, Henry Merritt*, which Mr. Quaritch has now in hand. The purpose of the new leaflet is to take notice of some not very serious and certainly not ill-intended reflections which have quite recently been cast both upon Mrs. Merritt's book and upon the subject of it. It is the subject that Mrs. Merritt is naturally especially concerned to

defend from even the slightest aspersions upon his character. Without proposing to become embroiled with anybody upon the matter, and without pronouncing upon the question in any detail, we may yet say that we think Mrs. Merritt—whose regrets for one mistake of her own are ample and sufficient—has succeeded in her aim, while she will find that the many who have cherished an affectionate regard for her late husband feel no cause whatever to withdraw from his memory any part of their esteem.

MESSRS. PERCIVAL & CO., have ready for early publication *The Art Teaching of John Ruskin*, by Mr. W. G. Collingwood. This volume is offered as a contribution to the better understanding of Mr. Ruskin's work, by doing for his complex and multitudinous writings what other disciples have done for other masters—systematising where he scorns system, condensing into curt abstract what he has detailed in charming redundancy of diction and illustration, collecting and comparing his scattered utterances on the various branches of his widespread subject, &c.

THE committee of the Egypt Exploration Fund will shortly issue a special extra Report, entitled *The Season's work at Ahnas and Beni Hasan*, with illustrations.

MESSRS. WILLIAM HODGE & CO., of Glasgow, in conjunction with Messrs. Williams & Norgate, announce as on the point of publication a booklet entitled *Per Lineam Valli: a New Argument*, from the pen of Mr. George Neilson, author of "Trial by Combat." It is a thorough-going criticism of the received doctrine of the original purpose and essential meaning of the Vallum of Hadrian's Wall. Overlooked data and new arguments have led to conclusions materially at variance with those sanctioned by the weighty name of Dr. Bruce.

THE Christmas number of the *Art Journal*, known as the "Art Annual," will this year be devoted to an illustrated account of the life and work of Mr. Briton Riviere, R.A., special permission having been obtained to reproduce all the artist's principal pictures. Etchings have been prepared of "Circe" and "The Last Spoonful," and the well-known "Persepolis" has lent itself to an excellent representation by photogravure. Among the illustrations in the text will be found "Daniel," "The Herd of Swine," "Vae Victis," "Treasure Trove," &c., In addition to representations of finished pictures, the work will also contain several charcoal drawings of animals. The text is from the pen of Mr. Walter Armstrong.

THE first exhibition to open this season, apart from those of the photographers, will be a collection of modern British water-colours, at the Japanese Gallery, in New Bond-street.

ON Wednesday next, October 21, the corporation of Derby will hold a special meeting, in honour of Mr. Felix Joseph, who recently gave to the art gallery of that town his unique collection of Old Crown Derby. In recognition of that gift he will then be presented with an album, illuminated with views of the county, &c., similar to that which the Queen accepted the other day, and also with some examples of modern Derby china, specially made for the purpose.

THE first general meeting of the Hellenic Society for the present session will take place on Monday next, October 19, at 22 Albemarle-street, at 5 p.m. Prof. Jebb will preside; and the following papers will be read: "The Old Hecatompedon," by Mr. Penrose; and "The Vitruvian Account of the Greek Stage," by Mr. Louis Dyer.

By the death of Bosboom, the Dutch water-colour painter—which occurred quite lately—

we lose one of the most individual and restrained, one of the most exquisite and reticent, artists of our period. Bosboom was an old man, if to be only a few years past seventy is indeed nowadays to be old. He had produced much, and over a long period; and, though he had never been exactly popular, he had long ago gained the suffrages of the instructed critic—a being quite other, be it observed, than the merely gushing advocate of one particular method in painting. Bosboom had nothing less than a genius for dealing with church interiors; and he proved this not so much by an elaborate treatment of their architectural features as by an admirable warmth and breadth, a singular sensitiveness to the refinements of shadow and light. Looking at a drawing of his is to enter the church he has depicted—the sober place with the great spaces, the plain columns, the dark Dutch wooden pulpit. His was the peculiar gift of transporting you, with a curious simplicity and economy of means, to the sober scene to which his art invariably addressed itself.

MR. MUNKACZY has taken up his residence in Budapest, in order to paint a great picture which is to adorn the great hall of the new Parliament-house, now in course of erection. The painter is to receive 220,000fl. for this work, which will represent the Magyars taking possession of Hungary.

### THE STAGE.

MR. FREDERICK WEDMORE writes:

"Had I come back to town early enough, I should very likely have had something more to say by this time of the performance of that translation of Zola's, 'Thérèse Raquin,' which, in accordance with a hope expressed in the ACADEMY on the occasion of his unhappy experiment with Ibsen, Mr. Grein, of the Independent Theatre, produced the other night. 'Ghosts' has its strong points. It suggests here and there thoughts that may give us pause; but it is quite impossible on the stage: as a spectacle, it is admittedly loathsome. Zola, on the other hand, though in all conscience as bold or bolder than the Norseman, has not exchanged serious art for cheap physiology. Hence one is in a position to congratulate all those concerned in the venture upon the circumstance that 'Thérèse Raquin' will enjoy not only the single performance, but at all events some brief run, at the Royalty Theatre."

### MUSIC.

#### THE BIRMINGHAM MUSICAL FESTIVAL.

THE performance of the "Messiah" on Thursday morning attracted a large audience, and the choir sang with great energy. Miss Macintyre was unable to appear as announced, and her place was creditably taken by Miss Anna Williams. The other vocalists were Miss Hope Glenn, Mr. Iver McKay, and Mr. Breerton. Mr. Stockley, the well-known chorus master, to whose efforts so much of the fine singing of the choir during the week is due, conducted. In the evening a long miscellaneous programme was given, the most important items being Dr. Hubert Parry's "Blest Pair of Sirens," part of Act III., of "Tannhäuser" with Messrs. Lloyd and Henschel, and Dr. Joachim's "Hungarian" Concerto, of which the composer gave a masterly interpretation. The enthusiastic reception given to Dr. Parry and to his fine composition deserves special mention.

On Friday morning Dr. Antonin Dvorák's "Requiem" Mass was produced, and great was the curiosity to hear the composer's new work. In the opening "Requiem aeternam," a short but characteristic phrase is given out,

which afterwards plays so important a part that it may be looked upon as the germ from which much of the music is evolved. The first number is slow and solemn, and full of admirable contrasts. A mournful chant-like entry of the voices with low tones and sombre colouring is followed by majestic phrases for the "Te deum hymnus" lines. The working up just before the coda is another point worthy of mention. As the voices close with their "Christe eleison," loud chords are heard in the orchestra; these are not heard again until the second part of the work, and then we find them associated with the words "Rex gloriae." This in itself may not be remarkable, but it is interesting to see how the composer has sought to give point and meaning to his music; and this is only one of many passages which might be given by way of illustration. In No. 2 the device of repeating a passage a semitone higher is not new, but still it is effective. Of the wonderful "Dies Irae" chorus it is difficult to say anything which will give an idea of its overwhelming effect. The massive theme for the voices seems to crush the listener with its weight, the panic-stricken ejaculations interwoven with it are startling in their reality, and the stillness which precedes the sounding of the last trump inspired terror. But what renders the picture still more vivid is the wild weird orchestral accompaniment; a restless figure runs through it, and the colouring could scarcely have been surpassed by Berlioz, that great master of instrumentation. It is sometimes said that certain subjects are not suitable for musical representation; but it only needs a man of genius, and then the greater the difficulties against which he has to contend, the more do they seem to enable him to develop his powers.

The "Quid sum miser" section has points of interest, but is not specially striking. The following Quartet "Recordare Jesu pie" attracts by its quaint and beautiful themes, its delicate harmonisation, and its simplicity of structure. The "Confutatis Maledictis" and the "Lacrymosa" are in their way effective; but somehow or other, the earlier part of the work seems to have absorbed the better share of the composer's inspiration.

Part II. opens with an offertory. The "Domine Jesu Christe" phrase is original and striking, and the chant-like utterances of the chorus against the *soli* voices produce excellent contrast. A pause on the dominant leads to a fugue. "Quam olim Abrahae," a clever, lively piece of writing. There is no special contrapuntal display, but an attempt is made to modernise an old art-form of which Bach, long ago, exhausted the possibilities. The "Hostia," its many quaint touches notwithstanding, seems to drag somewhat; the peculiar bass against the opening theme is, however, one particularly characteristic of Dvorák. The "Sanctus" is again an exceedingly fine movement. The opening bass solo phrase has dignity, and the few quiet accompaniment chords, as if merely to support the voice, add to its impressiveness. A few alto voices take up the strain, which now forms the bass to a harmonised passage for wood-wind solo; and chorus thus alternate, until a grand tutti "Sanctus" phrase is reached. The principal theme serves for an energetic "Hosanna" section, and then, after a sudden modulation from the key of B flat to that of B major, the "Benedictus" is sung by *soli* voices, while an accompaniment in soft tones works out the "Sanctus" theme, which recalls Wagner, not only in its method, but even in some of its strains. Later on, when the chorus joins in, the "Requiem" theme is a prominent feature; after a bold modulation back to B flat, a short and brilliant coda brings the movement to a close. The "Pie Jesu," for

*soli* and chorus, has rather an artificial character; a peculiar harmonic progression smells of the lamp, and it is certainly not grateful to the singers. The concluding "Agnus Dei" is full of fine effects, though there are moments in it when the interest flags.

It is difficult after a single hearing to sum up a work of this kind, and yet first impressions are not without use. It is now nearly ten years since the composer's "Stabat Mater" was first produced in London, and one is almost instinctively led to form a comparison. Setting aside for a moment the "Dies Irae," I cannot see any marked advance in the "Requiem" over the earlier work. But there seems to me one point of difference which renders comparison somewhat unfair. The "Stabat Mater," though breathing a true religious spirit, appeared to be a work written to appeal to musicians; the "Requiem" strikes one as music written for a sacred service, and to be performed in some stately cathedral. And if this really be so, then the very passages where the musical interest tends to flag would enable the sympathetic listener to reflect on the sacred words, be impressed by the solemn scene, and thus receive the work in its true light.

The solo singers were Miss Anna Williams, Miss Hilda Wilson, and Messrs. Iver McKay and Watkin Mills. The composer conducted his own work, but there was a general feeling that it would have received fuller justice had Dr. Richter wielded the baton. Dr. Dvorák received an ovation at the close of the performance.

The Festival concluded in the evening with a brilliant rendering of Berlioz's "Faust." Dr. Richter has now for the third time proved himself an admirable conductor, and it is impossible to exaggerate the pains which he took at the rehearsals to ensure success. Mr. C. W. Perkins deserves a word of mention for his efficient services at the organ during the week. The total receipts show a large increase over those of 1888.

J. S. SHEDLOCK.

### MUSIC NOTES.

HERR DAVID POPPER, a 'cello player of considerable renown, appeared at the first Crystal Palace Saturday Concert (October 10), and performed with marked skill a Concerto and some Solos of his own composition. The programme included Beethoven's C minor Symphony, splendidly played by the band under Mr. Manns's direction. There was a very large audience.

MAX BRUCH's new Violin Concerto in D minor No. 3 (Op. 58), was performed for the first time in England by Mr. Hans Wessely at the South-place Popular Concert on Sunday evening. It is a clever and showy work. Some of the themes remind one of Brahms, while much of the passage-writing recalls Mendelssohn. The Adagio is extremely graceful. Mr. Wessely, who gave an excellent rendering of the work, had only a pianoforte accompaniment, but one prepared by the composer.

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